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FEBRUARY 28, 1920

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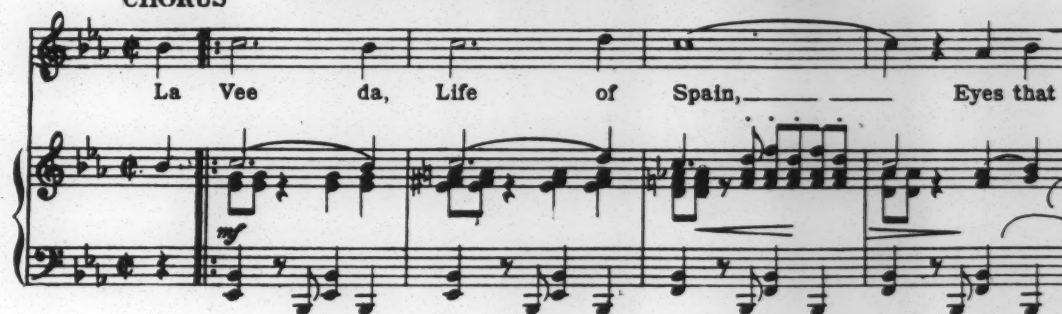
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stage lighting

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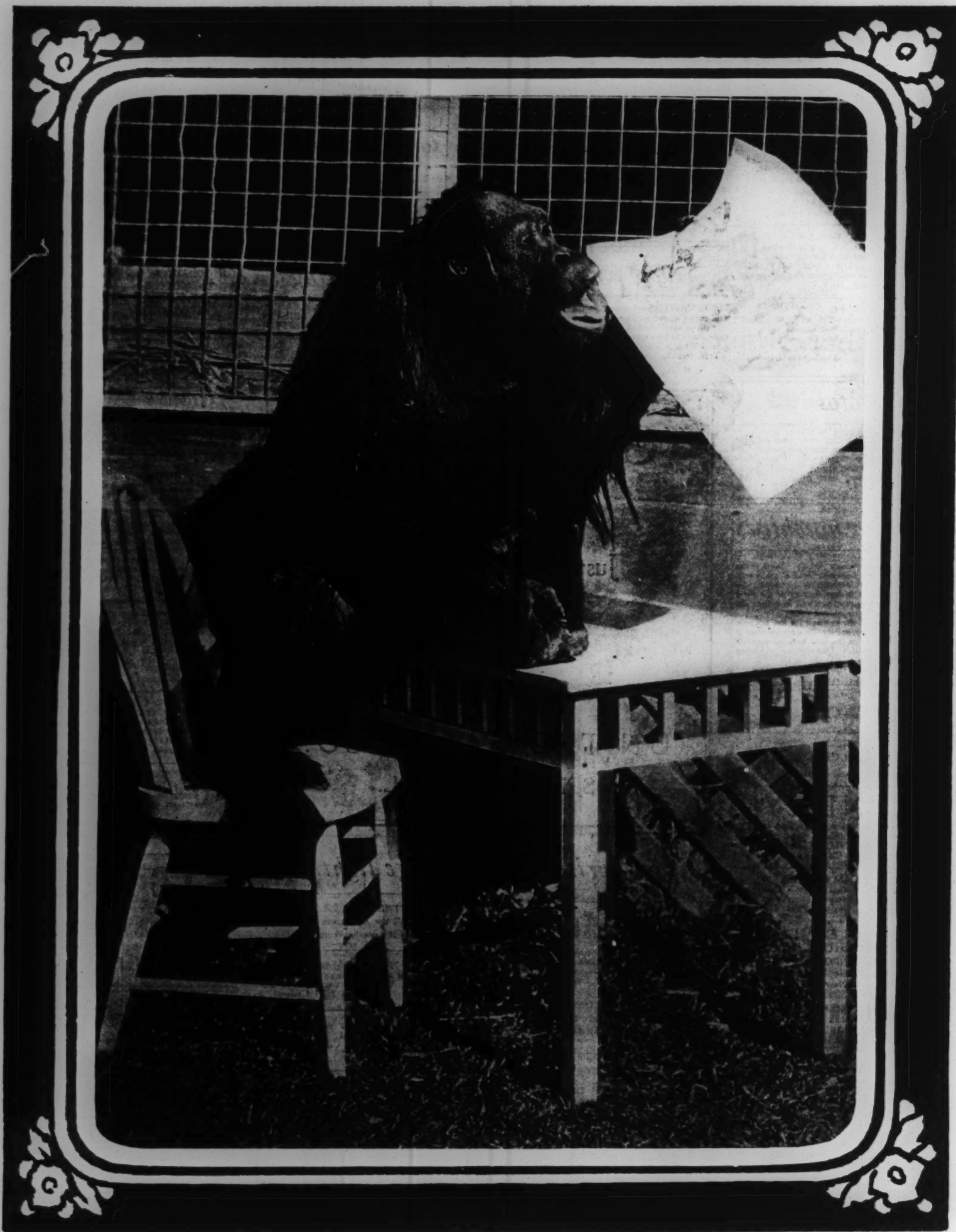
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DRAMATIC MIRROR

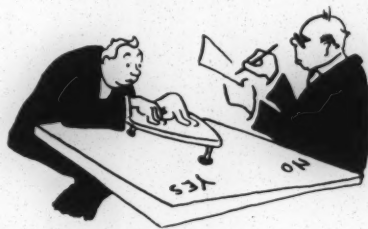
BROADWAY BUZZ

FROM LOUIS R. REID

ACTIONS speak louder than words, even when it comes to "whiskey rebellions." Broadway was always talking of revolution against the prohibition ban, but it remained for Michigan's upper peninsula to show the way. It seems that the rebellion in Michigan centered in three Italians who clung to eleven barrels of wine. "Three Italians on a Federal Inspector's chest. Yo! ho! and eleven barrels of wine."

We Wonder if

any playwrights are resorting to the ouija board for inspiration now that Patience Worth has demonstrated that poetry—so called—can be written with it as a medium. It would not surprise us. But it would be a bit of a shocker if a play should come to town which solved the capital-labor issue. * We would have to credit its



inspiration to the ouija board. No real, live honest-to-the-box-office playwright seems able to solve the question. The dear public is always called upon at the final curtain to decide the problem and the d. p. is never in a judicial mood after a surging stormy battle to reach its hotel or the Broadway and Bronx Express.

And Speaking of

Bronx Express reminds us that a play of that title was presented last week at the Jewish Art Theater. Of course, it must have been a piece of stark realism. A host of characters, crowding, pushing, sweating, fuming, jesting, swearing their way through act after act. As the Zoo is the finale of the Bronx Express it is possible that the author of the play proved by ironic symbolism that the travelers who enter the subway as human beings come out as wild animals.

Why Don't the

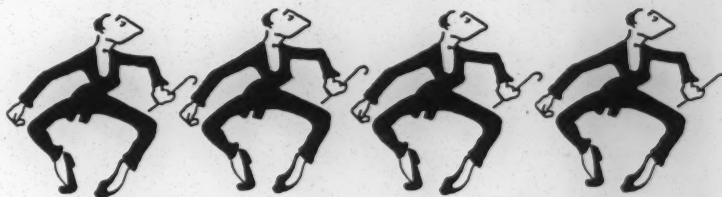
managers of the Astor and Knickerbocker hotels recoup the losses from prohibition by installing dictaphones under the table in their grillrooms and selling to enterprising newspapers the sensational but very private conversations recorded of theatrical and motion picture magnates.

"It Is Certain

that the women of Glen Campbell, Pa., who have banded together to insist upon the possession by husbands and intended husbands of moral certificates were influenced by those plays of feminine dramatists which argued that it should not *always* be the woman who pays and pays and pays."—A. W. K.

Count That Day Lost

whose low descending Evening Sun does not record some actor or actress as declaring that "I have found the play for which I have long been seeking. My present role is by far the best I have ever had."



INTERVIEWER: "I understand you plan a theater of your own?"

VICTOR HERBERT: "Yes, I do, and I'm hoping that it comes to a realization next season. I would like to have a theater that would indefinitely stand for notable musical productions, building up in time a clientele and a reputation such as have come to be identified in a dramatic way with Mr. Belasco's playhouse. I would like to revive there my old successes as well as present there my new operettas. But only musical plays would be produced there. And in time the public would come to know that it did not have to vary its travels from 'The Red Mill' at the Knickerbocker to 'My Golden Girl' at the Nora Bayes and 'Eileen' at the Shubert."

INTERVIEWER: "What do you consider the present musical tendency?"

VICTOR HERBERT: "A reaction from jazz to operetta. You can see it in the success this season of 'Apple Blossoms' and 'Ruddigore.'"

Jacques writes that the only salesman in New York who fails to say "Here's something else just as good," is the fellow in the box-office at the Metropolitan who has sold all the tickets to Caruso nights.

Wouldn't You Think

that the available names for farces would have been exhausted years ago? And yet Oliver Morosco comes along and announces for production a play with the title of "Wait 'Till We're Married." And then as an antidote the sponsors of the "Greenwich Village Follies" plan a revue with the title "What's in a Name?"

Isn't It Something

of a bitter "Jest," after all, that following hard upon the report of a burglary in Lionel Barrymore's cellar there comes an announcement that brother John's cellar has also been robbed. Meanwhile, the world waits to know how Uncle John Drew is faring.

Can it be possible that the man who jumped out of a window in a hospital and ran seven miles in his pajamas was an actor in an A. H. Woods farce? One might be inclined to think that only the training given in a bedroom play would fit a person for such unique prowess.

Come One, Come All

Since "Lincoln" was presented and was found a paying play One sees a spur to managers' ambition: "Washington" is coming, "Lee" is promised any day "Jefferson" and "Webster" too, "Calhoun" and "Henry Clay," "Madison," "Andy Jackson," "John Adams" and "John Jay," One must include "John Hancock" from Massachusetts Bay; And what about "Ben Franklin" with his diplomatic way "Van Buren," "Grant" and "Sherman," "Phil Sheridan," "John Hay" The spice of drama, too, is competition.

You Will Lose Your Bet

advises Henri if you wager that A. H. Woods will not see an idea for a bedroom farce in the case of the Chicago wife who brought suit against her husband for separate maintenance because he told in his sleep his love for his stenographer.

What Chance Has

Bolshevism in this country so long as the jazz output continues strong. In St. Louis, factory workers go back to their labors joyously, it is reported, after hearing a quartet, provided by their employers, sing *Everybody Shimmies Now* and *Who Played Poker With Pocahontas?*

EverPopularMagazineSubjects

What Is the Matter With the Stage? What Is the Matter With the Movies?

What Is the Matter With the Playwright?

What Is the Matter With the Manager?

What Is the Matter With the Audience?

The Art of Mrs. Fiske.
The Art of David W. Griffith.
The Art of Sarah Bernhardt.
The Art of Henrik Ibsen.
The Art of James M. Barrie.

Producing "Chu Chin Chow," "Aphrodite" and "The Wanderer" has at last had its effect on Morris Gest. He is sailing soon for Constantinople and the Orient, where, as Will A. Page puts it, an eight-hour day has always existed.

Can It Be Possible

that the end has come to the "oh" school of musical comedy? It would seem so. Not once this season has "oh" found its way into the title of a play. When you recall its former popularity in a host of musical comedies—"Oh Boy," "Oh, Lady, Lady!" "Oh, My Dear"—you are again reminded of the continuous search of something new in the theater.

Is it not nearly time for the annual production of Ibsen's "Ghosts"? A view of this icy gloom cloud seems to some managers to be an appropriate accompaniment of the coming of Spring.

Member of Prominent Southern family:—Any chorus girl in a breach of promise or alienation of affections suit.

An Old Manager's Lament

I declare I'm rather chary
Of the drama military,
I cannot say I care for plays of
vice;
And as for farces Gallic
With their spice so diabolic
I wouldn't give consideration twice.

I would like to find a play, sir
Full of mother, home and hay, sir;
Things like Denman Thompson did
so well.
Though the critics sure will pan it—
Folks will like and understand it
With its mortgage, city chap and
daughter Nell.

But I'm 'fraid the day is over
Of the drama laid in clover;
Mystery and sex are now the rage.
All the plays have ends surprising,
Wives in scenes quite compromising—
It's what I call a sad and wiser stage.

Still there is no use in moping,
For I'm hoping, ever hoping
That in rural plays there will be
soon a boom—
Plays that surely will not hurt you
With their fine, old-fashioned vir-
tue;
In this way we'll save the stage from
certain doom.

Harry Lauder spent last week at the Academy of Music in Brooklyn, and in announcing his engagement not one newspaper remarked that that was all Harry did spend.

Did You Know

that several of the glad girls and boys of the Rialto had made a winter base of Palm Beach? There floats



up much gossip of merriment-making among some of the leading lights of the theater. New plays are produced on Broadway in abundance, the divorce mill receives its daily grist, excitement and rumor prevail in theatrical circles—but the Palm Beach spenders care not. They just keep on dancing and dancing. Listen to the names: Daniel Frohman, Edgar Selwyn, Mr. and Mrs. Arch Selwyn, Mr. and Mrs. E. F. Albee, Robert Hilliard, F. Ray Comstock, Kay Laurell, Al Jolson, Julia Bruns, F. Ziegfeld, Jr., Mrs. Charles Dillingham, Irving Berlin, Anita Loos, Gitz-Rice, Norma and Constance Talmadge.

Now That the War

is over what truth is there in the rumor that those pestiferous boys of the funny supplements will resume their old names of Hans and Fritz Katzenjammer? Since an April day in 1917 they have been known, to all intents and purposes, as Algernon and Percival Cateson.

THE NEW PLAYS ON BROADWAY

"THE WONDERFUL THING"

Jeanne Eagels Is the Life of a Broadhurst Party

Drama in four acts by Mrs. Lillian Trimble Bradley. Based upon a story by Forrest Halsey. Staged by Mrs. Bradley. Gowns by Henri Bendel, Inc. Produced by George Broadhurst at the Playhouse, Feb. 17.

Donald Mannerby.....Gordon Ash
Laurie Mannerby.....Henry Duffey
Captain Carser.....Fred L. Tilden
Thomas Fosdick.....Edward Lester
Bates.....George Schaeffer
Tabers.....Philip Dunning
Jacqueline Laurentine.....Jeanne Eagels
Mrs. Mannerby.....Olive Temple
Mrs. Truesdale.....Gladys Maude
Angelica Mannerby.....Jane Marbury
Dulcie Fosdick.....Eva Leonard Boyne

George Broadhurst in regarding the high favor which has been bestowed upon his productions "The Crimson Alibi" and "The Storm" this season has undoubtedly come to the conclusion that enormous financial success will perch solidly upon his banners. And to make the matter certain, he decides to present a play of a kind that has never failed—indeed, one that has always attracted a barrel of money in its appeal to Mr. and Mrs. Average Theatregoer.

Comes then "The Wonderful Thing," telling the familiar but pretty tale of the misunderstood girl of humble origin who breaks down after considerable difficulty the haughty opposition of the aristocratic family into which she has married. It is a tale of undoubted fascination for the playgoer who believes that in the theater life is not real, life is not earnest. He—and chiefly it is she—pays good money decade after decade to see such illusion portrayed. He knows before half of the first act is over what the climax will bring forth. He is aware of the steadily accumulating triumph of the heroine and revels in it.

And when the heroine is enacted by some charming *Laurette Taylor* or *Jeanne Eagels* the revel is almost riotous in its nature. In "The Wonderful Thing" *Miss Eagels* is superb. A fragile beauty combined with grace, animation and winsomeness make her wholly captivating. Add a French accent, delightfully piquant, and dainty Gallic mannerisms of shoulder shrugging and head-cocking and *Miss Eagels'* personality is even more attractive.

She is at all times the life of Mr. Broadhurst's party. She sparkles throughout the performance. She quite makes even the experienced playgoer forget the weaknesses of story and characterization so adroitly does she establish interest in herself.

Miss Eagels is the daughter of a tradesman—a dealer in hams—and that fact makes her position more or less unwelcome in the snobbish family of her English husband, though her money—and she seems to have considerable of it—finds a hearty reception. Indeed, it is developed that the young aristocrat has married her for nothing else than her money, for it is necessary that he raise £2,000 to save his wild younger brother from jail on a charge of forgery. When she learns his motive she sends him on his way. But he comes to love her, and, of

"The Wonderful Thing" Fine for Jeanne Eagels—"The Tragedy of Nan" Brings a Dismal Afternoon—Elsie Ferguson Radiant in "Sacred and Profane Love"—Another Play by Ervine

course, she has always been in love with him. So the alliance is made in the end as joyous as it is seemingly permanent. And the family changes its arctic mood for a near-tropical one. Everybody's happy. And the curtain falls.

Fred Tiden gave a good performance of a blackmailer and *Henry Duffey* did well as the scapegrace brother. *Gordon Ash* was a somewhat awkward husband, though he played with the requisite sincerity. The husband's sisters were amusingly acted by *Gladys Maude* and *Jane Marbury*. Other parts were in the capable hands of *Eva Leonard Boyne*, *Olive Temple*, *Edward Lester* and *George Schaeffer*.

LOUIS R. REID.

"THE TRAGEDY OF NAN"

Dismal Masefield Drama Produced at Special Matinees

Play in three acts by John Masefield. Presented by Walter Hast and Morris Rose at the 39th Street Theater, Feb. 17th. Staged by John Harwood.

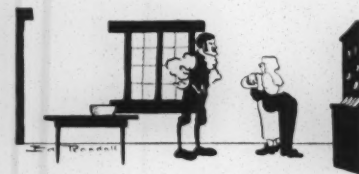
Jenny Pargetter.....Beatrice Noyes
Mrs. Pargetter.....Annie Hughes
William Pargetter.....Harry Ashford
Nan Hardwick.....Alexandra Carlisle
Dick Gurvil.....Philip Merivale
Artie Pearce.....Frank Gregory
Gaffer Pearce.....John Harwood
Tommy Arker.....David Urquhart
Ellen.....Susan Given
Susan.....Mabel Hicks
The Rev. Mr. Drew.....Walter Kingsford
Captain Dixon.....Charles Francis
The Constable.....John Smith
Mary.....Jean May

The custom now prevalent on Broadway of producing worth-while plays at special matinees is a very hopeful custom, indeed. Certain dramatic works which would be caviar to the general are thereby revealed to a selected public which desires them. In many instances, of course, there can be a reasonable doubt as to the merits of the plays thus produced, for every play that has no box-office appeal is not necessarily a great play, even though it contains horrors and morbidity to spare.

It is possible, then, to question the value of the present performances of "The Tragedy of Nan." The play is one of Masefield's youthful ex-

cesses, and in it he has stressed gruesomeness almost to the point of farce. There is, to be sure, some fine writing here and there, especially in the character of Gaffer Pearce, who serves the purposes of a Greek chorus, but for the main it is merely harrowing.

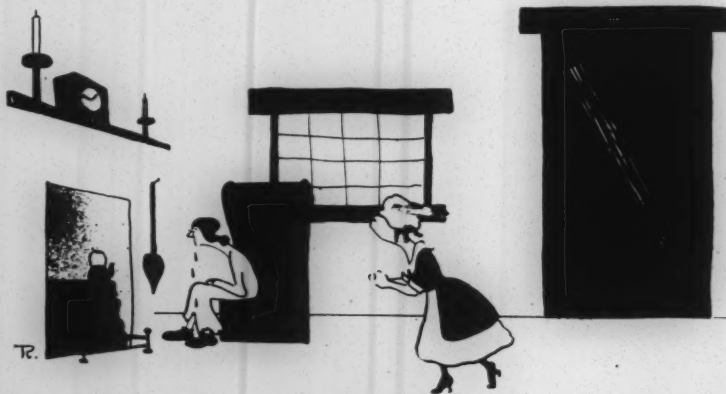
The story has become more or less familiar through the ten or more years the book has been lying on library shelves. Nan is the daughter of a man who has been hung for



sheep stealing. She is living with an unbelievably fiendish aunt who treats her with nothing but contempt. But love for a young man of the neighborhood bids fair to free her from her surroundings, until her aunt, wanting the young man for her own daughter, tells him of Nan's father's end. He veers from her with remarkable suddenness. The same evening news comes that the father's death was unjust and Nan is given a sum of money to recompense her. Immediately the lover veers again, but it is too late. Nan has already poisoned her cousin with tainted mutton. Now she stabs her false lover, and throws herself into the rising tide.

To *Alexandra Carlisle* must be given credit for a fine portrayal of the miserable Nan. In her hands the character develops in a manner which seems almost inconceivable from a reading of the text. *John Harwood* has used discretion in his staging. The poisoned meat episode is let pass as lightly as possible, and much of the melodrama is toned down to a point approximating plausibility. To actually achieve that end however, is a task too difficult to ask, even from actors who rank with *Miss Carlisle* and her supporting cast.

JOHN J. MARTIN.



"SACRED AND PROFANE LOVE"

Elsie Ferguson Returns in Arnold Bennett Play

Play in Four Acts, by Arnold Bennett, based on his novel of the same name. Staged by Iden Payne. Scenery by Homer Emens. Produced by Charles Frohman, at the Morosco Theater, Feb. 23.

Mrs. Joicey.....Augusta Haviland
Louisa Benbow.....Bertha Kent
Snake.....A. Romaine Callender
Emilio Diaz.....Jose Ruben
Carlotta Peel.....Elsie Ferguson
Jocelyn Sardis.....Peggy Harvey
Lord Francis Alcar.....J. Sebastian Smith
Marie Sardis.....Maud Milton
Mary Isenlovel.....Olive Oliver
Frank Isenlovel.....Alexander Onslow
Emeline Palmer.....Katharine Brook
Rosalie.....Renee de Monvil
Leonie.....Denise Corday
A Parlourmaid.....Eleanor Seybolt

Arnold Bennett's *Five Towns* reached the American stage last Monday night in an episode play adapted from the novel, "Sacred and Profane Love." Constance and Sophia, the epic figures of "The Old Wives Tale"; Clayhanger, Hilda Lessways, Carlotta Peel are all familiar to American readers, but it is Carlotta in the person of *Elsie Ferguson* who makes her first appearance in dramatic form.

And on the stage Carlotta becomes quite as appealing, though not as engrossing a figure as she was in the book. She is a remarkable study in feminine psychology—first an impressionable English girl, with all the curiosity of girlhood, seeking to analyze her soul struggle that has been caused by her mad infatuation for a famous pianist, who is especially gifted in interpreting Chopin; later a mature woman of the world, conscious of the uncanny knowledge of life which her relation with the pianist has brought her.

Though Carlotta comes upon new experiences—as a novelist she has won wide renown—it is her love for the pianist that remains her dominant interest in life. She is poignantly aware of it when she learns that he has become a morphine-wrecked derelict in Paris, and she goes to rescue him and bring him back to his former self and glory. And, of course, she succeeds. Then with a sardonic glance to the box-office, Mr. Bennett shows his passionate friends deciding to follow the conventions and live happily ever after.

The performance seems ironically keyed to the unevenness of the play. One finds rough and smooth spots, naturalness and theatrical ranting, subtlety and heavy-handed portraits. One might gather the impression that Mr. Payne's direction was not as autocratic as it should have been.

Miss Ferguson—beautiful as ever to behold—was at her best as the young girl of the first act. Here she endowed the part with the youthful spontaneity, wholesomeness and peculiar British mannerisms required. In the later scenes her tones frequently took on a pulpit cadence which marred the effect of her characterization. A little more repression and naturalness in that remarkable voice of hers and she might have scored another "Outcast" triumph. *Jose Ruben* gave an excellent portrait of the pianist, making up in the morphine-crazed scenes in realism and vividness what he lacked in distinction, when he first appeared as the

celebrated Chopin player. *Renee de Monvil* gave an interesting sketch of a Parisian. *Peggy Harvey* was a typical English flapper. *J. Sebastian Smith*, *Olive Oliver*, *Maud Milton*, *Alexander Onslow* and *A. Romaine Callender* were adequate in their respective parts.

A party of very young girls, seemingly from some advanced school, occupied the vantage point of a stage box and drank in Mr. Bennett's discussion of sexual relations with a sophisticated air that would probably not be found in their grandmothers.

LOUIS R. REID.

"JANE CLEGG"

Theater Guild Produces Another Ervine Play

Play in three acts by St. John G. Ervine. Produced by the Theater Guild at the Garrick Theater, Feb. 23rd. Staged by Emmanuel Reicher.

Henry Clegg.....Dudley Digges
Jane Clegg.....Margaret Wycherly
Johnnie.....Russell Hewitt
Jennie.....Jean Bailey
Mrs. Clegg.....Helen Westley
Mr. Morrison.....Erskine Sanford
Mr. Munce.....Henry Travers

Cheered by the very substantial success of "John Ferguson," the Theater Guild now sets out to make an equally good go of another play by the same author. It requires no great foresight, however, to predict that such will not be the case. To begin with, the author has made things immeasurably harder by writing a play that is dull most of the time. Then, too, *Margaret Wycherly*, who enacts the title role, is not by any means up

to the requirements of the part. Judging from the first performance, "Henry Clegg" would have been a more fitting title for the play, for it was *Dudley Digges* who carried off the largest share of whatever honors there were.

The story is slight for a whole evening's entertainment. It contains drama, to be sure, but much of it is lost in the interminable scenes which are merely conversation. Jane Clegg is the wife of a pretty low sort of man. She has discovered that he is keeping a mistress, and he has promised to reform, but he has neglected to do so. His one idea is to get from Jane some of the money which an uncle has left her, but which she absolutely refuses to let him have. Eventually he steals from his employer so that he and his mistress can flee to Canada and begin life again. Of course his theft is discovered and Jane pays up for him. But it is something of a surprise to him when she bids him godspeed on his journey to the new world, and raises no objection to his deserting her.

Miss Wycherly plays Jane with such repression that she is very nearly inaudible through most of the play. At no time does she dominate the scene, even when the situation is all in her favor. One is left constantly in doubt as to what she is really thinking of the things that transpire about her. In sharp contrast, is the work of *Dudley Digges* as the husband. His every move reveals some mental impulse, some essential mood.

Henry Travers as an irate "bookie," also gives a capital performance. *Helen Westley* will undoubtedly improve when she is more familiar with her lines. Taking the production by and large, no amount of improvement on anybody's part will succeed in making "Jane Clegg" either good drama or good entertainment, and the lion's share of the blame must rest with the author.

JOHN J. MARTIN.

Fourth Academy Matinee

The American Academy of Dramatic Arts will give its fourth matinee of the season on Friday afternoon, February 27th, in the Lyceum Theater, presenting for the first time in this country, a three-act comedy, "Our Mr. Hepplewhite," by Gladys Unger.

"Isba" at the Manhattan

The Russian "Isba," Serge Borowsky's musical representation of Russian peasant life, moves to the Manhattan Opera House with the Monday matinee (Washington's Birthday) performance, and will be there for two weeks.

"Beyond the Horizon" Moves

John D. Williams transferred Eugene O'Neill's "Beyond the Horizon" to the Criterion Theater this week, where it continues the series of special matinees. Performances in the future will be given on Tuesday, Wednesday and Friday of each week.

Dramatic Art Society Formed

Sunday, Feb. 15, the Dramatic Art Society was launched at a dinner at Keen's, West 44th Street. The objects of this society are: "The pursuit and promotion of the best type of American drama; a closer relation between dramatists and theatergoers; the ventilation of free opinions on all things concerning the theater."

The officers elected were Alfred E. Henderson, president; Harriette Weems, historian; Florence Foster Jenkins, chairman of music; Marjorie Sutherland, secretary; Executive Committee—Anita Taylor, Mrs. Kuhr-Schneider, Suzanne Zimmerman, Clara Reiley, Florence Rogers, Mabel Monks, Beatrice Greene, Gladys Jones, Mrs. Aubrey Kennedy, Mrs. Van Zandt, Raymond Vickers, and Mr. Quenter.

The organization will not aim at being highbrow in character. Each evening will consist of a complete symposium on one subject of the theater, and actors, authors and producers will take part. The next dinner is at Keen's on Sunday the 29th.

Faversham's Statement

William Faversham announces that the statement saying he has completed arrangements to join forces with Billie Burke in a co-star revival of "The School for Scandal" is premature. At present, Mr. Faversham's large motion picture ventures may prevent his being able to complete arrangements with Miss Burke in this revival.

BROADWAY TIME TABLE—Week of March 1st

Play	Principal Players	What It Is	No. of Times	Theater	Location	Time of Performance
Abraham Lincoln	Frank McGlynn	Inspiring historical drama.	92	Cort	West 48th	Eve. 8.15 Mat. W. & S. 2.20
The Acquittal	Chrystal Herne, Wm. Harrigan	Delightful dime-novel play	65	Cohan and Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Adam and Eva	Ruth Shepley, Otto Kruger	Well acted light comedy	190	Longacre	West 48th	Eve. 8.30 Mat. W. & S. 2.20
Aphrodite	Dorothy Dalton	Colorful Oriental pageant	109	Century	Central Park W.	Eve. 8.15 Mat. W. & S. 2.15
Apple Blossoms	John Charles Thomas, Wilda Bennett	Operetta by Kreisler	163	Globe	Bway & 46th	Eve. 8.15 Mat. W. & S. 2.20
As You Were	Sam Bernard, Irene Bordoni	Vastly amusing revue	41	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Beyond the Horizon	Richard Bennett, Helen MacKellar	Drama of misdirected lines	19	Moroseo	West 45th	Special Mats. T. W. & F. 2.30
Breakfast in Bed	Florence Moore	Boisterous farce	33	Eltinge	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
Buddies	Donald Brian, Peggy Wood	Comedy with soldier heroes	149	Selwyn	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Cat Bird	John Drew	A professor's love story	17	Maxine Elliott's	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Clarence	Alfred Lunt, Glenn Hunter	Comedy of youth by Tarkington	192	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.20
Deceit	Ethel Barrymore	Brilliant play and playing	153	Empire	Bway & 40th	Eve. 9.30 Mat. W. & S. 2.30
East is West	Fay Bainter	Chinese Peg O' My Heart	517	Astor	Bway & 45th	Eve. 8.30 Mat. W. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	Excellent domestic comedy	82	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
George Washington	Walter Hampden	To be reviewed		Lyric	West 42nd	Eve. 8.20 Mat. W. & S. 2.20
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	189	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Grand Opera	Repertory	Repertory		Metropolitan	Bway & 40th	Eve. 8.00 Mat. S. 2.00
Grand Opera	Chicago Opera Co.	Repertory		Lexington	Lex. & 51st	Eve. 8.00 Mat. W. & S. 2.00
Happy Days	Hippodrome show	Panorama with a thrill	309	Hippodrome	6th & 44th	Eve. 8.15 Mat. daily 2.15
He and She	Rachel Crothers, Cyril Keightley	Drama on feminism	21	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Hon. Abe Potash	Barney Bernard	Political comedy.	165	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.20
The Hottentot	William Collier	To be reviewed		Cohan	Bway & 42nd	Eve. 8.30 Mat. W. & S. 2.30
Irene	Edith Day	Above-average musical comedy	95	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Jane Clegg	Margaret Wycherly	Reviewed in this issue		Theater Guild	6th & 35th	Eve. 8.30 Mat. W. & S. 2.30
The Letter of the Law	Lionel Barrymore	Reviewed in this issue		Criterion	Bway & 44th	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	Delightful character comedy	636	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
The Little Whopper	Vivienne Segal	A little lie set to music	165	Casino	Bway & 39th	Eve. 8.20 Mat. W. & S. 2.20
Look Who's Here	Cecil Lean, Cleo Mayfield	To be reviewed		44th St.	West 44th	Eve. 8.20 Mat. W. & S. 2.20
The Magic Melody	Charles Purcell, Julia Dean	Romantic operetta	131	Shubert	West 44th	Eve. 8.15 Mat. W. & S. 2.15
Mamma's Affair	Effie Shannon, Robert Edeson, Ida St. Leon	Comedy of a hypochondriac.	50	Fulton	West 46th	Eve. 8.30 Mat. W. & S. 2.30
Monsieur Beaucaire	Marion Green, Blanche Tomlin, Lennox Pawle	Charming romantic opera	96	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.15
My Golden Girl	Victor Morley, Marie Carroll	Victor Herbert musical comedy	34	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
My Lady Friends	Clifton Crawford	Sparkling farce	105	Comedy	West 41st	Eve. 8.25 Mat. Th. & S. 2.25
The Night Boat	John E. Hazard, Ada Lewis	Excellent musical comedy	34	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
The Passion Flower	Nance O'Neil	Tense Spanish drama.	57	Belmont	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Passing Show of 1919	Blanche Ring, Chas. Winninger	Zippy, extravagant revue	168	Winter Garden	Bway & 50th	Eve. 8.15 Mat. Tu., Th., S. 2.00
The Purple Mask	Leo Ditrichstein, Brandon Tynan	Cloak-and-dagger melodrama	55	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Richard III	John Barrymore	To be reviewed		Plymouth	West 45th	Eve. 8.20 Mat. W. & S. 2.20
Ruddigore	Society of American Singers	Noteworthy revival		Park	Columbus Circle	Eve. 8.15 Mat. W. & S. 2.15
Russian Isba	Serge Borowski	Russian peasant fete	7	Manhattan	West 34th	Eve. 8.30 Mat. W. & S. 2.30
Sacred and Profane Love	Elsie Ferguson	Reviewed in this issue		Moroseo	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Scandal	Chas. Cherry, Francine Larrimore	Comedy with a punch	14	39th St.	West 39th	Eve. 8.45 Mat. W. & S. 2.30
Shavings	Harry Beresford, James Bradbury	Rural comedy of Cape Cod	7	Knickerbocker	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
The Sign on the Door	Mary Ryan, Lee Baker, Lowell Sherman	Melodrama with a murder	7	Republic	West 42nd	Eve. 9.40 Mat. W. & S. 2.30
Smilin' Through	Jane Cowl	Play of spirit influence	72	Broadhurst	West 44th	Eve. 9.30 Mat. Th. & S. 2.30
The Son-Daughter	Lenore Ulric	Fell Street dramatized	20	Belasco	West 44th	Eve. 8.30 Mat. Th. & S. 2.20
Sophie	Emily Stevens	To be reviewed		Greenwich Village	Sheridan Sq.	Eve. 8.30 Mat. W. & S. 2.30
The Storm	Helen MacKellar	Fires of love and forests	176	48th St.	West 48th	Eve. 9.30 Mat. Th. & S. 2.30
Tick-Tack-Toe	Flo Lewis, Jay Gould	To be reviewed		Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Wedding Bells	Margaret Lawrence, Wallace Eddinger	Bright comedy of love and losers	129	Harris	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
The Wonderful Thing	Jeanne Eagels	Reviewed in this issue		Playhouse	West 48th	Eve. 8.30 Mat. Th. & S. 2.30

Vaudeville

Vaudeville Bernard Granville, Allen Rogers.
Vaudeville All Star Bill
Vaudeville Marie Cahill, Harry Fox

Singing, dancing, operatic tenor
Vaudeville
Stories, Songs, Dancing

Colonial
Palace
Riverside

Bway & 62nd Eve. 8.00 Mat. daily 2.00
Bway & 47th Eve. 8.00 Mat. daily 2.00
Bway & 96th Eve. 8.00 Mat. daily 2.00

Motion Pictures

Judy of Rogues Harbor Mary Miles Minter
Mary's Ankle Douglas MacLean, Doris May
Partners of the Night Emmet Corrigan, Pinna Nesbit
The Right of Way Bert Lytell

Character comedy
Breezy farce comedy
Melodrama
Story of French Canada

Rialto
Rivoli
Strand
Capitol

Bway & 42nd 1 P. M. to 11 P. M.
Bway & 49th 1 P. M. to 11 P. M.
Bway & 47th 1 P. M. to 11 P. M.
Bway & 50th 1 P. M. to 11 P. M.

FASHIONS FROM THE FOOTLIGHTS

BY Mlle. RIALTO

IN John Drew's new play, "The Cat Bird," we learn several things of interest, but chiefly that the bird of the title is a decidedly pleasant sort of feathered thing to have around because, in the female of the species, it is domestic in tastes and has a strong maternal streak. And when Mr. Drew, as a charming old scientist, refers to *Janet Beecher* as a perfect specimen of Cat Bird, we also learn that that bird has decidedly good taste in dressing for all occasions. For *Miss Beecher*, as a comely matron was always good to look upon and chose gowns which suited her pleasing plumpness admirably. She looked very trim and smart in an

Afternoon Frock of Tan

which was made simply in the one-piece model. A narrow belt faintly outlined the waistline, but otherwise it hung simply, and snugly from shoulder line to hem. It was artistically embroidered around the neckline and below the waist in a deeper shade of golden tan, but otherwise was without trimming. A small, turned up hat of bright green, with a flowing green veil to add chicness, and a parasol of the same bright shade, gave color and dash to the outfit. When next seen *Miss Beecher* wore an evening gown made entirely of shimmering

White Sequins

which was absolutely without a touch of color in trimming. The bodice was cut low and had a plaiting of tulle across the chest, while a gracefully designed tunic fell in soft lines over a tight skirt which was slightly draped in about the ankles. At times *Miss Beecher* added color to her costume by draping a broad flame colored scarf about her shoulders.

Ruth Findlay, as a pretty, but bored

**FLORENCE FAIR**

Sets off to advantage this handsome evening gown, in which are combined richness and the drapery qualities of Migel's black and gold Sym-Fa-Ni Jacquard. The gown was created by Lahm and Company for Franklin Simon

Smart Frocks by Bendel Worn in "The Cat Bird" and "The Wonderful Thing" Some Excellent Designs in "He and She"

young debutante, selected Alice blue for the two frocks she wore. She was first seen in a

Girlish Blue Linen

which featured a wide-plaited skirt—very short—and a quaintly designed waist which was of the sleeveless variety, and so permitted an under-waist of white, which had long sleeves, and a cunning Eton collar. A mushroom shaped hat of Alice blue, with a crown of dark blue taffeta and a long silken tassel of dark blue completed a pleasing little afternoon or morning outfit for the boarding school miss, or her graduated sister. Alice blue chiffon was the material chosen for *Miss Findlay's* evening frock, which was a simple and girlish affair, too. The neck was not very low and the dress did possess sleeves—even though they were short and quite transparent. The skirt was very short and had an almost invisible tunic which fell softly a few inches above the hem of the full skirt. Both *Miss Beecher's* and *Miss Findlay's* gowns were made by *Henri Bendel, Inc.*

Another pleasant evening in the theater witnessed the stage debut of

Pretty Faire Binney

a sister of *Constance Binney*, who, last season became one of the most popular of the stage's younger set. Little *Miss Faire* comes to town in "He and She" as a rather strong willed young thing who fancies she has fallen in love. Consequently, she has a rather good opportunity for emotional acting in her scene of confession to her mother. And she does mighty well, too. She also looks very pretty in her negligee of pale pink chiffon. But she was most beguiling in the first act when she appeared in a novel and very pleasing little outfit of

Green Velvet and Taffeta

which was most artfully combined. The jacket—a very youthful affair—was of dark green velvet, with a fetching Eton collar, while the skirt was of sage green taffeta short and full and possessing rows of narrow puffed plaiting at the bottom just above the hem. A large hat of dark green velvet, with an orchid colored ribbon tied about the crown, drooped becomingly over *Miss Binney's* round and childlike face. *Ethel Cozzens*, another member of the company, wore two gowns which suited her admirably, as they were draped so as to effectively set off her extreme slimness. Her first frock, of tan, was slightly puffed at the hips, giving a sort of apron effect, which is one of this season's most distinctive features. Another designed dress for evening wear of pale grey satin had a surplice bodice and a draped skirt. An unusual and very good effect was gained by having a long slim train fall from the loops of a

Mme. Butterfly Bow

which spread itself gracefully across

the shoulders in the back. And then in distinct contrast to the slenderness of *Miss Cozzens*, *Margaret Johnson* was seen as a decidedly plump and comely person. She wore a very becoming evening gown of old blue satin, splendidly designed to hide broad hips and shoulders. The gown was embroidered in a pretty silver design about the shoulders. And the skirt, which was fairly long, had a draped tunic which fell in short folds just below the right hip, while on the left side, the tunic was carried in

**HELEN BOLTON**

Makes a striking appearance in "My Golden Girl" in a white broadcloth and silk afternoon gown from the shop of Paul Arlington, Inc. With it is worn a black hat of bird of paradise trimming

long lines to the hem of the underskirt. Another effective evening gown was fashioned of

Bright Scarlet Satin

with a waist and overskirt of the same shade of tulle. In fact, this modern evening dress could be effectively employed by all persons possessing more pounds than called for by Dame Fashion, as the long underskirt, and short tunic effect relieves the figure of unbecoming lines about the hips. *Baron de Meyer* is responsible for all gowns worn in this play, with the exception of those designed for *Miss Crothers* by *Madame Mood*.

The Playhouse is harboring a new

play which seems as if it should prove pretty good entertainment for the matinee girl for some time to come. And its chief attraction is

Jeanne Eagels

who does some very good work in a sort of French "Peg" role. *Miss Eagels* is very charmingly costumed and possesses three frocks which would lend themselves very nicely to any young girl's wardrobe. One pretty little dress is fashioned of pale corn colored taffeta and is very sweetly and simply made. Amethyst velvet ribbon which terminate in four loops at the right side, serves as a necessary and very becoming touch of color at the waist. Another frock which would serve admirably as a garden frock, was of ivory chiffon. This dress had a beautifully and elaborately embroidered overskirt and a simple little waist. A

broad sash of blue was tied at the side and fell below the hem of the skirt. This frock, like all others worn by *Miss Eagels* were made by

Henri Bendel, Inc.

who also furnished the very attractive frocks worn by the other feminine members of the company *Eva Leonard Boyne*, as *Dulcie*, was seen in a brown taffeta frock which featured the popular three tiers. The waist was a simple little thing. Brown shoes and a small brown hat completed the outfit. In another act *Miss Boyne* wore a dress of red taffeta, the skirt of which was ruffled, but which otherwise had no unusual features.

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DOLORES

who helps to keep the world and his wife awake in Dr. Ziegfeld's "Midnight Frolic," is a dazzling figure in any gown. Here she is seen wearing a Lucile creation of black velvet with a lace bodice

(C) Geisler and Andrews

STAGE NEWS OF THE WEEK

THEATERS ARE CROWDED IN SPIKE OF LENT

Unusual Condition at Playhouses Attributed to Reaction from the War

HERETOFORE the Lenten season has always caused the theatrical business in general to slump to such an extent that many companies laid off, and managers in other cases were always glad when the box-office receipts shot back to their normal condition. But this year it's a horse of another color.

There may be a slump but it will be so slight and will affect the shows that are not drawing exceptionally well when Lent is not being observed.

Some of the managers so far say that the returns for both the matinees and night shows are phenomenal and that the demand to see the big shows will continue right through Lent.

The most decided effect, however, will be out of town where the returns of late have been discouraging to certain attractions. All kinds of alibis are offered but the fact remains that

in many sections heretofore thickly congested with traveling attractions, the house managers prefer to play pictures on the week ends which they try to book first of all.

The people who yearly journey from out of town to New York to see the current attractions are show hungry, according to the demand for tickets at this time. Recently the high snow and the blizzards have prevented scores from making their regular pilgrimage to the Rialto with the result that Lent will find them getting their share of the theater's menu.

The theater managers say the general demand for seats during Lent is not signifying that the people have become less religious but that there never was a condition as there is at present, due entirely to the reaction from the world war.

Actor Exonerated

After a fight lasting more than three years, George MacDonald, a vaudeville performer, is once more a free man.

During the fall of 1917 MacDonald was arrested at Highland Lake, a summer resort in Sullivan County, New York, accused of burglary. All evidence against him was circumstantial, but he was, nevertheless, taken to the county jail and faced a term in State's prison. He finally got in touch with Hugh Herbert, a friend of many years' standing, and the latter, who is vice-president of the National Vaudeville Artists, Inc., immediately laid the matter before the organization. David Steinhardt, its counsel, immediately rushed to Monticello, with the result that MacDonald was liberated on bail. For the past year MacDonald has been out on bail, but still under indictment for burglary. This indictment was dismissed on Feb. 10 last, and MacDonald vindicated in the long struggle.

Cast of "Sophie"

Emily Stevens in Philip Moeller's new comedy, "Sophie," based on the life of Sophie Arnould, a famous eighteenth century Parisian prima donna, will open her New York season Tuesday evening, March 2, when she will be seen at the Greenwich Village Theater. O. P. Heggie will be seen in the leading role opposite Miss Stevens and others in her company will include Oswald Yorke, Sidney Toler, Hubert Wilke, Jean Newcomb, Claire Mersereau, John Webster and Adolph Link.

Morosco in London

Oliver Morosco will present three plays in London early in May. The first will be "Mamma's Affair," now at the Fulton Theater. This production will have an English cast.

"Lombardi, Ltd.," will be the second of his output abroad. The major portion of the original cast will take part in it. The third production listed is "Civilian Clothes." Mr. Morosco will personally stage these productions.

Woods Buys "Bronx Express"

A. H. Woods has purchased Ossip Dymow's "The Bronx Express," which was successfully presented by the Jewish Art Theater several months ago. The adaptation is by Samuel R. Golding. He has also acquired "Mr. Wolfe" an original play by Dymow and Golding.

TEN YEARS AGO TODAY

Marie Doro Opens in "The Climax" in the Comedy Theater, London.

Cecil Lean and Florence Holbrook Open in "Bright Eyes."

Pavlowa and Mordkin Make American Debut at Metropolitan Opera House.

Vitagraph Produces Screen

Shuberts Get Century

The Century Theater has passed into the control of the Messrs. Shubert. Lee and J. J. Shubert are leading figures in a syndicate which has just closed a deal for the property at Central Park West and Sixty-second street. The names of the other members of the syndicate were not disclosed, but it is expected that they will be made public in a few days.

Morris Gest, of Messrs. Comstock & Gest, is the present lessee of the theater, and his three year lease runs until January 1, 1921. His contract, however, provides that he must vacate the building on due notice in case of a change of ownership. The present production "Aphrodite" was to have ended its run there about this time, but its engagement was extended indefinitely because of its success.

New Farce by McGuire

"Stand from Under," a new farce by W. A. McGuire, author of the book of "Frivolities of 1920," was produced in Stamford last Monday night.

Openings Next Week

The New York engagement of William Collier in "The Hottentot" will begin at the George M. Cohan Theater on Monday, March 1. It is by Victor Mapes and Mr. Collier.

The Lyric Theater has been selected for the presentation of "George Washington," by Percy Mackaye, in which Walter Hampden will play the title role. It will open on March 1.

Arthur Hopkins will present John Barrymore in "Richard III" at the Plymouth Theater, March 1. George Tyler will present "Sophie" at the Greenwich Village Theater, March 2.

The Messrs. Shubert announce that on March 1 Cecil Lean will be presented in the Forty-fourth Street Theater in "Look Who's Here," supported by Cleo Mayfield and a large company. Frank Mandel wrote the book, Edward Paulton the lyrics and Silvio Hein the music.

Captain Malone Arrives

Capt. J. A. E. Malone, well-known London theatrical manager and the London representative of F. Ray Comstock and Morris Gest, has arrived in New York City. Captain Malone comes here primarily to see "Aphrodite" at the Century Theater and to look over the New York market in order to buy American plays for the firm of J. C. Williamson & Co., of Australia.

Version of "Electra."

Mrs. Fiske Closes Her Season in "Salvation Nell."

Orville Harrold Makes Grand Opera Debut at Manhattan Opera House.

John Mason Appears in "A Son of the People" at the New Theater.

Seek Their Freedom

Mrs. Georgiana Hewitt, playing the part of the bride in "Betty Be Good" at the Princess Theater, Chicago, is seeking an annulment of her marriage to Fred Manatt, movie actor, playing with Alice Brady.

Mrs. Hewitt was divorced some time ago from her first husband, according to Attorney Benjamin F. Ehrlich. Not being familiar with the law regarding second marriages, she entered into a second contract with Manatt before the required year had passed.

Briefly testifying that her husband had deserted her in January, 1916, Mrs. Delilah Lietzell Foster, otherwise De Lyle Alda, co-star of Ziegfeld's "Follies," has practically been promised a decree of divorce by Judge McDonald in Chicago.

"Twinkle Twinkle"

Edwin Emery is rehearsing "Twinkle Twinkle." In the cast are Denman Maley, Frank Doane, Harry Delf, Lenora Navasio, Doris Arden, Edith Kingman, Harold Crane, Ralph Whitehead, Julia Ralph, May Edwards and John Daly Murphy.

IS THAT SO!

Eva Le Gallienne, recently seen in "Tilly of Bloomsbury," has been engaged by Lee Shubert to play the principal feminine role in "Not So Long Ago."

Mrs. Charles G. Craig, the most noted exponent of the "old time" Southern "Mammy" on the stage, is acting her first "white face" role in "The Passion Flower" for more than fifteen years.

Georges Flateau, the French actor who won success as the liaison officer in "The Crowded Hour" last season, offers a reward for any discoverer of a suitable play for his stellar debut. Mr. Flateau lives at the Friar's Club and his mail box has been increased in dimensions to receive the consignments of plays expected.

Ann Winston has returned to the cast of "Scandal" after an illness.

Leo Ditrichstein, now appearing in "The Purple Mask" at the Booth Theater has just received the script of Eugene Brieux's "Les Americains Chez Nous" ("The Americans With Us"), which he purchased several weeks ago.

Major Jack Allen is now a headline act in vaudeville. The Major is making this flyer in vaudeville as a vacation between expeditions to the wilds. He expects to start on another animal filming hunt within a few months.

Kathleen Brenon, a niece of the late Angerion St. John-Brenon, has joined the chorus of "Apple Blossoms" at the Globe.

Louise Groody, of "The Night Boat," gave a silver cup as the prize in a straight fox-trot contest, held at the Terrace Garden Dance Palace last Tuesday night.

Cortez and Peggy, of "Always You," at the Lyric, have invented a new dance called "Hopping Puddles." They say it will refute the contention that the town isn't wet.

Corone Painter has been added to the cast of "What's in a Name?"

Frances Neilson and Doris Fellows have been added to the cast of "The Unwanted One."

George M. Cohan's "Forty-Five Minutes From Broadway" is to be filmed, with Charles Ray as the star.

Madame Ruano Bogislav, singer of Gypsy and Slavic folk songs, will repeat her recital on March 7th at the Greenwich Village Theater. She will introduce a group of new songs sung in the United States for the first time.

John Golden has engaged Alphonse Ethier for the leading role of the forthcoming production of "Howdy Folks." Mr. Ethier succeeded Lionel Barrymore in "The Jest."

Beryl Mercer has been engaged by Max Marcin for an important role in "Three Live Ghosts."

Glenn Anders, recently seen in Oliver Morosco's "Civilian Clothes," has been signed by Gerald F. Bacon with Victor Herbert for the lead opposite Georgie O'Ramey in his new musical comedy, "Oui Madame," opening in Philadelphia, March 22.

Walter Hast, producer of "Scandal" at the 39th Street Theater, has received up to date over two hundred and fifty plays that have been written for Francine Larrimore.

STAGE NEWS OF THE WEEK

ANDERSON'S PLANS Producer Going to France to Make Pictures

The report went along Broadway this week that G. M. (Broncho Billy) Anderson, who acquired his wealth mainly in the making of pictures in which he was the star and known to the film followers as Broncho Billy, was planning a trip to France where he would engage in the manufacture of another series of Anderson pictures.

With the report was also one that Anderson, who owns the big revue, "The Frivolities of 1920," which has been playing at the 44th Street, would eventually dispose of his theatrical interests to the Shuberts.

Anderson has been quite a figure in theatricals since tackling stage productions and has lost a lot of money. In the present revue he invested a fortune, the show having played to big returns here up to the week when the storm broke and forced the receipts below a point that resulted in the revue arranging to take to the road the last of February, with the new Cecil Lean show, "Look Who's Here" supplanting it at the 44th Street.

Broncho Billy Anderson was once a picturesque figure on the screen, but has not been active either in the acting or directing or the making of pictures for some years.

Anderson is reported having a foreign picture proposition under consideration for some time, but not until the ending of the war was he enabled to give the foreign proposition any further attention.

GOING ABROAD

Arthur Hammerstein and A. H. Woods to sail Soon for Englaad

Arthur Hammerstein will leave for an English and continental voyage on the *Imperator* on March 6, in company with his wife and also A. H. Woods.

While in Europe, Mr. Hammerstein, as restricted to musical comedy activities, will dispose of foreign rights, look the field over, and acquire theatrical novelties that look likely for American consumption.

"In this respect, I have ten American light operas," says Mr. Hammerstein, "and there is plenty of demand over there for such works. My chief activity in this respect will be to dispose of my wares, and then find out what the European writers of light opera have done recently that will suit American taste. But my stay abroad will not be long. In the light of grand opera significance," he concludes, "I have too many interests demanding my attention here."

"Poldekín" Presented

"Poldekín," by Booth Tarkington, was acted in New Haven yesterday afternoon and night by George Arliss. The play probably will be seen in New York in about two weeks.

Marcin to Produce Comedy

"Three Live Ghosts," a comedy by F. S. Isham, will begin its preliminary tour at Stamford on April 5th. It will be produced by Max Marcin.

Resigns from Lambs Owing to Actors' Strike

R. H. Burnside has resigned as Shepherd of the Lambs' Club. The resignation is attributed to factional differences in the club which have lingered since the actors' strike last summer. Mr. Burnside, then shepherd, was one of the moderate party, but the element favoring a vigorous war on the managers predominated, and the club as a whole took a strong stand. The more radical members opposed Mr. Burnside's leadership because of his moderate views, but at the next election he was re-elected, his personal popularity and the strength of the conservative element carrying the day.

Of late the large radical group has again been active, and it was understood Mr. Burnside resigned in the wish to avert further friction among the Lambs. He is general stage director of the Hippodrome and produced the musical comedy "Miss Millions."

New Version Rehearses Mar. 1

William B. Friedlander is burning the midnight oil in making the musical version of "Caught In The Rain," the former William Collier comedy success, and expects to have the music and lyrics completed so the new form can go into rehearsal March 1.

TWENTY YEARS AGO TODAY

Christie Macdonald Appears in "Princess Chic" at the Casino.

George Alexander Produces "Rupert of Hentzau" in London.

Elfie Fay Makes Great Hit in "Mam'sell 'Awkins" in Boston.

Milton and Dollie Nobles in

WANT MORE PAY Boston Symphony Orchestra Men Demand \$100,000

Demand for a wage advance representing approximately \$100,000 has been made by members of the Boston Symphony Orchestra. The financial condition of the organization precludes the granting of the demand, it was officially announced. It was authoritatively stated that the trustees, of which Judge Frederick P. Cabot is chairman, are considering the advisability of making an appeal to the public for a \$2,000,000 endowment fund, the income from which would be used to meet the yearly deficit in the organization's budget.

The expenses of the Boston Symphony Orchestra amount to about \$90,000 a season. The trustees have \$100,000 a year to draw on to meet these expenses.

Brady's London Production

William A. Brady will sail for London soon to produce "The Man Who Came Back." In the production, which will be made at the Oxford Theater, he will be associated with the English manager, Charles B. Cochran. In the English version of the play the title role will be that of an English boy instead of an American. George Relph will play the part.

"A Blue Grass Widow" Head Bill at Proctor's 23d Street Theater.

Rostand Completes Writing of "L'Aiglon" for Sarah Bernhardt.

Edna May in "The Belle of New York" Opens at the Walnut Street Theater, Philadelphia.

Lauder Sails

Among the passengers who sailed on the *Nieuw Amsterdam* of the Holland American Line, from Hoboken, last Saturday, were Sir Harry Lauder, the Scotch singing comedian, and Lady Lauder. They will land at Plymouth, and will sail almost immediately for South Africa via the Union Castle Line. Sir Harry is booked for a season of twelve weeks in Cape Town, Johannesburg and Durban, under the direction of William Morris, his American manager. Following the South African tour Mr. Morris will present Lauder in London for a long engagement.

"What's in a Name" Coming

"What's in a Name?" opens in New Haven at the Shubert Theater on March 8 and will come to New York the middle of the month. In the cast are Olin Howland, Roscoe Ails, Rosalind Fuller and others.

Bushman and Bayne Coming

Early next season Oliver Morosco will present Francis X. Bushman and Beverly Bayne in Edward E. Rose's mystery play, "The Master Thief."

Box Office Men Human After All—Form Club

When you asked for "two good ones down in front," and the box office man informed you with austerity that he had nothing better than the seventeenth row on the side, maybe you thought he wasn't human.

That's a mistake. He's not only human, he's "clubby."

The proof is that the theater box office men have formed the Treasurers' Club of Chicago, organized "for social purposes." The club is designed to make up for that lack of sympathy which the box office men seem to have discerned among the public. Mr. Kind said the club will meet "from time to time at one place or another."

"Mi Mi" in Rehearsal

"Mi Mi," a new musical comedy with score by Adolph Phillip, composer of "Adele," "The Midnight Girl" and "Alma" and with book and lyrics by Mr. Phillip and Edward A. Paulton, has gone into rehearsal with a cast that will include Fred Walton, Robert Pitkin and Letty Yorke.

"THE LETTER OF THE LAW" A Fine Performance of Strong Brieux Drama

Drama in Four Acts, by Eugene Brieux. Translated from the French "La Robe Rouge." Staged by Homer Saint Gaudens. Produced by John D. Williams, by arrangement with Henry Neagle; at the Criterion Theater.

Madame Vagret.....Zeffie Tilbury
Bertha.....Leona Hogarth
Vagret.....Russ Whytal
Catalina.....Josephine Wehn
Delorme.....Goldwin Patton
Madame Bunerat.....Maud Hosford
La Bouzule.....Clarence Derwent
Bunerat.....Charles N. Greene
Mouzon.....Lionel Barrymore
Ardet.....Charles Coghlan
Benoit.....James P. Hagan
Mondoubleau.....Frank Kingdon
Police Sergeant.....Jacob Kingsberry
Bridet.....L. R. Wolheim
Etchepare.....Charles White
Yanetta.....Doris Rankin
Etchepare's Mother.....Ada Boshell
Attorney General.....Lionel Hogarth

Brieux's attack on the French courts has finally reached the American stage after a period of more than twenty years, during which it has impressed local managers with its power and at the same time its seeming unadaptability to our theater.

Brieux is a propagandist who has found that propaganda can be made especially effective—and lucrative—in terms of drama. He aims with precision and hits hard. He has a punch that would make him too formidable in the playwrighting ring for even such a pugilist as Eugene Walters. In "The Letter of the Law" ("La Robe Rouge") he arraigns mercilessly the judicial system of France, showing grippingly and convincingly the arrogance and heartlessness and petty vanity which dominate the magistrate.

We see Magistrate Mouzon ambitious for promotion—a promotion which he knows will come only from a record for convictions. He will convict. He must convict. And so we see him bullying witnesses, raking up small past offenses of suspects, long expiated, setting past despicable accusations and long-buried scandal to bring about a confession. And through it all runs the slimy hand of politics seeking by intrigue and unscrupulousness high honors and appointments.

The play's motif sounds clear and forcible. It strikes home. It applies so easily to the scales of injustice which are often manipulated here. It holds and grips one through its appalling truth, other than through its emotional appeal. Thus, it is a triumph of propaganda.

Lionel Barrymore and his associates give a vivid performance of the play. Mr. Barrymore never has done anything finer. Brutal, brow-beating, unscrupulous, forceful, keenly alert, Mouzon in his hands was a remarkably vital figure. He grasped the values of his role adroitly and with fine imagination. Doris Rankin as the suspect's wife, the victim of the law, was inadequate to the demands of her part. And what a part! It cried aloud for an interpretation that would make the rafters ring. Charles White was a pathetic figure as the suspected murderer. Russ Whytal gave distinction to a prosecuting attorney who had ideals. Frank Kingdon was a dignified deputy. The play was excellently staged.

LOUIS R. REID.



GRACE LA RUE

Singing one of the latest hits, "Dear Me," with great success in the play of the same name. "Dear Me" is published by T. B. Harms, Francis, Day and Hunter.

(C) Hizon-Connelly

AT THE VAUDEVILLE HOUSES THIS WEEK

PALACE BILL

IS THRILLING

Helen Keller Wins Love of All—May Wirth Appears

It was a holiday crowd that gathered Monday afternoon to enjoy the sights to be seen at the Palace, and the ten events were run off with the precision of an indoor field day. *Enos Frazere* strolled out first and mounted a high trapeze so-adjusted that he could swing out over the orchestra chairs. His tricks are in a class with *Locklear*, although he is very apparently sure of being able to do them. The spectators directly below him, however, are slightly uncertain about that, and shriek in dismay at a possible catastrophe. *Parish* and *Peru* entertain, as always, with their clever and intricate dances and stunts.

"The Love Shop" is a mighty neat little turn, and gives a round of characters the proper chance to step out and sing or dance, or both. *Eddie Vogt*, an extremely tall young man, is the peg on which the sketch hangs together, and *Grace* and *Harry Ellsworth* help with pleasant dancing, especially *Harry*, with his wicked femur, exercised in typically Russian manner. Then there is the chorus in costumes to make wives gasp and husbands cheer. The preparation has been lavish and the result is worth seeing.

Homer Dickinson and *Grace Deagon* bring around the same act that they have used for some time, but they make an unlimited hit with it.

It is a very pleasant thing to have *Helen Keller* on the vaudeville stage. Every American has known of her struggles and trials for a long time, and to see her and hear her actually talking despite her handicaps is almost a privilege. Her turn on the stage is short, and she has to have her life-long teacher with her, Mrs. Anne Sullivan Macy, to whom is due the credit for many of *Miss Keller's* achievements.

May Wirth and the rest of her agile family appeared in a circus act that was, happily, distinctly out of the ordinary. In the first place, *Miss May* and her pretty sister blend their voices in harmonious song, and again handsomely groomed grooms attend the white chargers in the act. *Phil Wirth* provides a lot of good clean comedy, and *May Wirth* is without doubt the finest equestrienne in the land.

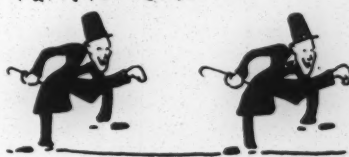
George Austin Moore, with a name like a president of a bank or something, and the uniform of the Over There Theater League, sang some good songs, and told some darky stories that were immense. *Bessie Clayton* has many friends from her long appearance before the public, and is winning more all the time. She has surrounded herself with competent assistants, chief among which are the *Cansinos*, Castilian dancers.

Whiting and *Burt* deserve great credit, for they are always improving their repertoire, and still manage to keep a couple of numbers which will always be favorites. Some of their new ones are positively great, as *Oh, How I Laugh When I Think How I Cried About You*. A well-set posing act of living statuary closed.

RANDALL.

Helen Keller Appears at the Palace—Leon Errol and Wellington Cross Please Colonial Patrons—Loretta McDermott and Eddie Cox Show New Act at Alhambra

Palace.



Miss Helen Keller gives a truly wonderful demonstration



Geo. Austin Moore in darky songs

Bessie Clayton & el Cansinos.

Whiting & Burt.



By R. R. Randall -

HOLIDAY CROWDS AT THE COLONIAL

Leon Errol Comedy Factor in Big Singing Bill

Washington's Birthday anniversary fell on Sunday but Monday was observed by the working classes as the regular holiday and subsequently thousands were at liberty to attend the theaters. Out of the holiday crowds that flocked to the show houses, the Colonial got more than its share.

Leon Errol was the big comedy hit at the Colonial and hitting a spot in the second part of the entertainment bowled that holiday crowd over with laughter. *Errol* was in fine fettle and ably assisted by that clever assistant, *Alf James*, there never was the slightest doubt what the answer would be.

Rae Samuels was unable to fulfill her engagement and in her place appeared *Dickinson* and *Deagon*, who got the next to closing position and made the best of it. This was another comedy hit following the *Errol* cleanup.

The first part was overboard with songs and despite the deluge *Artie Mehlinger* and *George W. Meyer* opened the second half with a routine that had the audience clamoring for more. While there were some new ones—and *Meyer's* compositions at that—it was an old medley of numbers that *Meyer* had written that scored a tremendous hit with *Mehlinger* singing the arrangement in good, showmanship fashion. *Artie* offered *The Hen and the Cow* and *I'm Always Falling in Love With the Other Fellow's Girl* (both *Remick* hits) that were not included in the *Meyer-Mehlinger* repertoire earlier in the season.

Ryan and *Ryan* opened the show, starting slowly but finishing up nicely with their double dance on the foot-encased stilts. While not exactly stilts there were long-necked shoes that enabled the dancers to dish up some novelty. *Kranz* and *LaSalle* were second and what a hit they were, their songs starting them off well, with *Oh Doctor! Oh Doctor!* one of their surefire numbers, with the dancing imitations by *LaSalle* stopping the show.

Howard Langford and *Anna Fredricks* never appeared to better advantage and the smart exchange of patter established them as big laugh-getters. *Langford* is fast developing into a corking good light comedian and some producer will again have him doing a role within his natural scope. *James Mullen* and *Anna Francis* worked hard and with sections of the old comedy fol de roi that *Mullen* formerly used with *Alan Coogan* scored substantially.

Wellington Cross was there with his new act which pleased immensely. The early section did not get the desired results although the combined dancing of the *Cross* players rounded out big applause at the end. *Marion*

Saki repeated the hit she registered at the Palace last week but at the matinee *Cross* almost let her slip from his arms when she did her jump into his arms at the finale of one of her numbers. It was an accident to be sure but *Miss Saki* maintained her composure.

After intermission appeared *Mehlinger-Meyer*, *Leon Errol*, *Dickinson* and *Deagon* and *Johnson*, *Baker* and *Johnson*, the hat throwing experts, in the closing position, the last named trio holding everybody in for the finish.

MARK.

FINE BILL AT THE ALHAMBRA

Loretta McDermott and Eddie Cox Score

The much heralded *McDermott* and *Cox* offering finally made its appearance at the Alhambra this week and by the enthusiastic reception that it received it will probably be a huge success. The turn is similar to many other dancing and singing turns that have been and are proving excellent entertaining vehicles. *Loretta McDermott* is the fascinating young lady who made such a success with the well-known originator of the jazz dance—*Frisco*. Another act that makes its debut in the varieties this week is the *Harry Fox* turn. In entertaining qualities it is the same as the *McDermott* and *Cox* act. It received from the Harlemites much applause. *Harry* seems to be quite a favorite at this house, because of the fact that many of the spectators were heard chattering of his musical comedy and motion picture work. And still another new face was seen at this house, being that of *Marguerita Sylva*, who last season created quite a sensation in the "Carmen" role at the Park Theater. She closed the first half of the program; a position which is not to her benefit. Despite the bad place, however, she went fairly well.

Frank Browne the jazzy xylophonist played a number of popular melodies. The *Vamp*, *Tell Me, I'll Say She Does*, *In My Babies Arms*, etc. The gentleman uses good discretion in taking it easy at the beginning which leaves him much energy for a smashing finish. Following him was *Melnotte* and *Leedom*, two winsome and bright misses. They sang delightfully *Come on and Play With Me* and *All the Quakers Are Shouder Shakers Down in Quakertown*. A new one called *If You'll Come Back* which they have placed in the end of their turn is much better than *When You're Alone* formerly used.

Harry Langdon assisted by *Rose* and *Cecil* were next with their screamingly funny skit "Johnny's New Car." They received the chuckles of the crowd. *Mme. Sylva* followed.

After intermission *Dave Kramer* and *Jack Boyle* fussed about the stage singing and creating foolish and ludicrous antics. *Boyle* sang thrillingly *Let the Rest of the World Go By*. The *McDermott* and *Cox* attraction followed and also the *Harry Fox* turn. The gymnasts *George E. Delmore* and *W. De Graaf Lee* ended the splendid program.

NUERNBERG.

(Bills continued on page 370)

PALACE—CHICAGO

Exceptional Merit in Program with Jimmie Hussey Leading in Favor

The Palace celebrated Washington's Birthday in a fitting manner for the bill has exceptional merit from the cunning dogs that open it to the Oriental dance at the close, Jimmie Hussey, with a new act, hitting the highest spot.

Herbert opens with his collection of pets, including a Saint Bernard dog, lovely cats, wonderful greyhounds, and a rooster or two. Through some mistake Lillian Shaw is given second place on the bill. Her Italian impersonation is clever, and the Jewish girl's lament, "I Love Him," funny. The bridal stunt won its usual applause. She is a comedienne that never fails to please.

Golfing With Cupid is the song and dance offering of Cartmell and Harris. Laura Harris is a dainty little thing, and dances delightfully. "The Ragtime Drive," with golf sticks, was an amusing bit. The gray-haired "boy" waiter, whose name is not mentioned on the program, dances as agilely as any sixteen-year-old. Miss Harris has been seized with the epidemic so prevalent of wearing a man's dress suit.

Skeet Gallagher and Irene Martin following them in another song and dance act that should have been separated a bit from the preceding one. A Red Cross sweater is the excuse for the romance of the act. Skeet is a charming boy, and has a pleasing personality. Irene Martin has a little girl's voice, and dances well with Gallagher. Mme. Claire Forbes, a piano soloist of the Boston Symphony Orchestra, played three numbers: "A Spanish Dance," by Albeniz; "Love Dream" and "Hungarian Rhapsody," by Liszt. She was to have played an excerpt from Tchaikovsky Concerto, but her piano failed to arrive in time.

Then came Jimmie Hussey, with William Worsley, Edna Burton, Six Shimmie Cops, and many others, in his latest comedy review, entitled "Move On." Hussey has a method all his own in his songs, and the audience called him back again and again. The shimmie murder trial with Edna Burton, Shimmie Sue, as the lovely defendant, is one of the funniest things in vaudeville. Maude Lambert and Ernest R. Ball, the popular composer, were next. "Let's Live, Laugh and Love," composed and sung by Ball, is a good number. He sings a medley of his songs dating back twenty years, including Love Me and the World is Mine, Mother Machree, Till the Sand of the Desert Grows Cold, and A Little Bit of Heaven Called Ireland.

The bill is closed by Princess Radjah in two dances, one the Cleopatra dance, ending with the bite of the asp; the other an Arabian chair dance, wherein she displays marvelous strength with her teeth. She combines grace and strength to an unusual degree, and no one left his chair, though this was the last act until she left the stage.

LEE.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Cuba	Marguerite Sylva
Swanee	George Austin Moore
Hen and the Cow	Mehlinger and Meyer
You Said It	McDermott and Cox

BRACE OF HITS AT 81ST STREET

Comedy Section of Bill Sweeps Applause Platter Clean

The show at the 81st Street this week is giving great satisfaction, with Manager Girard springing a little surprise at the close of the feature film, "In Old Kentucky" that is both novel and entertaining.

Mr. and Mrs. Jimmie Barry, who were originally carded as booked for the current week, were unable to make the date and Robert Emmett Keane was substituted. Keane tells most of the stories in the English dialect that were such a strong comedy asset with him in other years although he has given some of the old ones new embellishment.

The comedy of the 81st Street bill the first half was the big winner, several acts going unusually big, with one—Hershel Henlere—proving the biggest surprise Tuesday afternoon. Clever pianist. Has the best act of his career. That topical medley he uses on the piano is a gem and capably arranged, with the piano-saxophone jazz duo, The Vamp, at the finale being a positive knockout up-town.

Henlere has improved in more ways than one. He has worked his turn up more successfully and has inserted some comedy "bits" at the piano, following his entrance from the orchestra pit, that are surefire laughgetters. Henlere's act is such that it can play any neighborhood and get the results.

That Tuesday crowd applauded and applauded like mad for more of Henlere's music but the young man acknowledged the call with a little speech of thanks. Henlere is one pianist who can play classical music and play it with technique and expression.

The show opened with an ice-skating exhibition by Alfred Naess who was assisted by Misses Ligrid and Collins. The trio did some fancy work on the steel runners. They carry a special stage setting.

Permane and Shelley are musicians but the audience is fooled at the opening by the men who have arranged a little comedy "bit" that draws the attention desired and has an audience set for the musical routine with the violin and concertina that follows the monkeyshines on the trapeze. Robert Emmett Keane was in the third position. Franklyn Ardell had a rather slow start but rounded out a large sized laughing hit. After Henlere's big hit Roscoe Ails, Midgie Miller, the jazz band and two little colored girls, had everything their own way. Needless to add that the audience applauded enthusiastically and Ails had to make a speech.

The picture was the Anita Stewart film, "In Old Kentucky," with the house management having a horse race on the stage at the close of the film.

MARK.

MANY FOREIGN ACTS AT RIVERSIDE

Wilkie Bard, Talbot O'Farrell and Others Please

All the acts on the Riverside program are good this week and there are nine of them.

Myrtle and Jimmy Dunedin started the performance with their intrepid and eccentric manner of mounting wierd bicycles, sprinkling comical chatter on the way. Bob Nelson and Frank Cronin have a piano in front of the drop, and join in pleasant song.

Rose Coghlan presents an abridged version of her famous play, "Forget Me Not," a brief sketch, but with all the thrills of the old play, including the fierce assassin in cape and mustachios.

Dale and Burch give a typical little vaudeville turn called the "Riding Master" which gives Miss Burch opportunity to wear two stunning gowns, and Billy Dale an equally fine chance to turn loose some merry jests. Paul Morton and Naomi Glass dance up the stairs and turn around and dance right down again, and otherwise show lots of nimble speed in their version of 1950 domesticity.

In the second half of the bill, Margaret Young was an able representative of America in the International Sweepstakes on the Morning-side course. Talbot O'Farrell sang in his wonderfully sweet tenor. Wilkie Bard wore the Cross of St. George, and the Riverside audience could not get enough of his fun. The Boyarr Troupe closed. RANDALL.

ROYAL BILL

Blossom Seeley and Seabury's Frivolics Share Honors

Blossom Seeley, the syncopated song specialist, assisted by Bennie Fields, Grossman, Cass and Lopez, pleased a huge audience in the early part of the week with their concoction of jazz tunes and dancing. Grossman's singing of I've Got Those Call Around Tomorrow I Am Sorry I Ain't Got It If I Had It You Could Have It Blues. The title of this song is nearly the whole chorus, and because of it's odd and unique arrangement was a decided hit. They were headliners and held up this reputation very well.

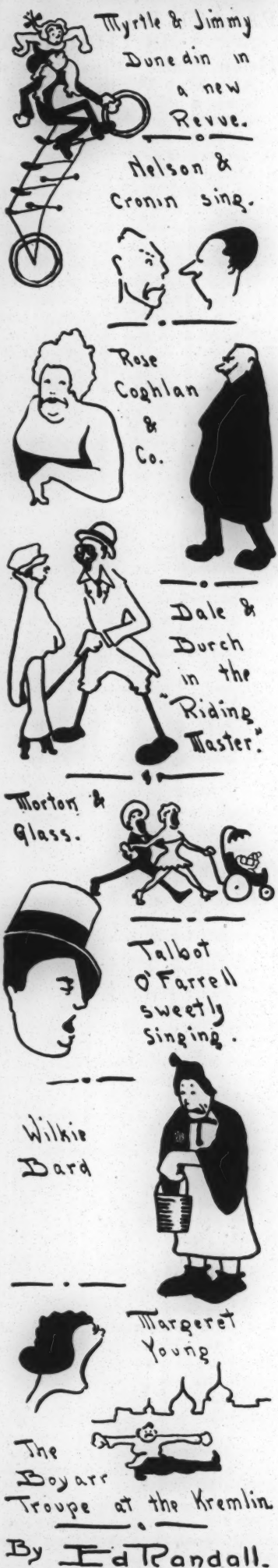
William Seabury's "Frivolics," a musical and dancing rainbow brilliantly staged and costumed, featuring William Seabury, Buddy Cooper and the Hope Sisters with Elsie La Mont, Rose Stone, Sonia Marens and Lillian Stone helping out were also headliners and the same may be said of their work as Miss Seeley's turn.

Toto, programed as the world's famous clown, was a scream with his funny antics. The kiddies in the audience were in hysterics from laughter when he got through with his turn. The kewpies in the act are bright and entertaining.

Others on the program were Rae Eleanor Ball, the violiniste, with the assistance of her brother, Joe, who plays the cello delightfully; Smith and Sauvain, in a comedy skit called "The Camera Man"; McMahon and Chappelle, in "When Hubby Missed the Train"; Homer Romaine, the aerial expert.

NURNBERG.

Riverside



NEW LOEW HOUSE

Beautiful Theater Opens
Auspiciously in London

Loew's London (Canada) Theater, the latest link in the Loew chain, was opened under most auspicious conditions Feb. 16, the house having been completely sold out several weeks in advance. Enough people were turned away to fill the house again.

The opening bill included Enid Bennet in "Stepping Out"; Fatty Arbuckle in "The Garage," and the Pathe News films, with Mack and Salle; Isabelle D'Armond and Co.; Morris and Gordon; Zuhn and Dreis and the Five Avallons as the vaudeville attractions. An extra surprise attraction, promised for the opening, but kept a secret, proved to be a visit from some of the most popular stars: June Caprice, Anna Luther, June Elvidge, Helen Meyer, Jane and Katherine Lee and Doraldina, the dancer; all being chaperoned by Publicity Manager Grandlund, of the Loew Staff. Unfortunately, owing to the weather conditions, they were not able to arrive in time for the opening, the train bringing the party from New York, being snowbound, but they arrived in time to appear at both performances on the 17th, and received a most cordial welcome.

The house is the last word in theater construction, from the lobby entrance to the electrically driven vacuum cleaning plant back stage. The color scheme is white and gold with crimson carpets and draperies. The lighting system is all concealed, giving a soft and most pleasing effect, and the acoustic properties are excellent. The house is a one-floor theater, seating slightly over 2,000, including 16 loges and 2 proscenium boxes, with a perfect view from every seat, there not being a post or obstruction of any kind in the entire auditorium.

MAJESTIC—CHICAGO

Song Comedienne and Jazz
Act Predominate

Vie Quinn and *Alice Lloyd* headline the bill. *Vie Quinn*, assisted by a male singer who can deliver; *Geo Kerr*, a breezy dancer; *Frank Farnum* and a jazz orchestra carry off top honors. This clever, petite artist of jazz deserves the popularity she received. Second honors belong to the fetching English comedienne, *Alice Lloyd*. Her songs are well rendered, and she proved herself highly entertaining.

The *Novelty Clintons*, in fantastic caperings, opened the bill. *Lou and Jean Archer*, a neat couple, failed to interest the audience with their grotesque singing and dancing, not because they didn't try.

James B. Carson and Co., a comedy sketch of the ups and downs of an ambitious son, who wants to become an actor, went over immensely, well acted and clever comedy.

Lydia Barry followed in a repertoire of songs. Her delivery of nonsensical songs is incomparable. *Frank Wood* and *Bunce Wyde* offer a satire of grotesque dancing and acrobatic acting; if possessed with voices would have been pleasing.

Bert Hanlon, a comedian who doesn't take himself seriously, was absolutely original.

The *Costing Wards*, gymnasts of the difficult sort, closed. LUNNIE.

NEW VAUDEVILLE ACTS

Helen Keller Teaches Lesson
on Palace Stage

There is perhaps not another living woman who enjoys the international prominence and greatness of *Helen Keller*. She may be blind, but she sees more than the person having full use of perfect eyes. She may be deaf, yet her ears seem to perform a miracle in the sense of acquiring the sound of things worth while. She may be dumb in the sense of not having her natural endowment of speech, but she has achieved the impossible by making herself understood in a manner that makes her the ninth wonder of the world.

Miss Keller is at the Palace this week. Not that she is stage-struck in any phase, she is using the stage to teach a lesson to others more fortunate in physical possessions, yet not so gifted or as accomplished as this educated woman, who overcame barriers, obstacles and insurmountable heights in acquiring knowledge as a college graduate. *Miss Keller* in one sense is a novelty perhaps, but her name and fame and her condition are such that the lesson is there whereby others can profit.

At the Palace *Miss Keller* demonstrated her ability to read and in a series of questions asked by the audience showed how she understood and how easily and quickly she could make replies, replies that were smart, that were satirically humorous and timely, while others were sentimental. She was assisted in her stage appearance by *Anne Sullivan Macy*, who has been *Miss Keller's* lifelong teacher and companion.

Miss Keller assumed a cheerful, happy demeanor and in her efforts to please, worked skillfully, placing her fingers upon the lips and throat of her teacher. She at one time answered that she could distinguish flowers, and when asked if she knew when the audience applauded, replied that she did, sensing it from the vibration in her feet. *Miss Keller* is human—she is sincere and she has a heart that has constantly spurred her on in her life endeavor to accomplish the apparently impossible for one in her condition; application, concentration and determination have won out.

RANDALL.

Ryan and Ryan Dancing Act
Has Novel Finale

Ryan and Ryan are a man-woman combination that is in vaudeville on its dancing strength. They carry a drop with a valentine color scheme, with the man and woman opening the turn with a quiet little number that had each dressed ala Valentine. This opening number appeared to be a special number for the valentine idea conveyed by the drop and the costumes. The man appears for an eccentric, novelty dance, wearing specially made dancing shoes with long stiltlike toes that enables him to make some funny bends and toe balances. He and the woman, similarly equipped with the dancing shoes, have a hardshoe dance that was well received at the Colonial this week where the duo opened the show. It is an effective stage bit but nothing out of the ordinary.

MARK.

Loretta McDermott and Eddie
Cox Have a Splendid Dancing
and Singing Turn

Not so long ago a bright little miss by the name of *Loretta McDermott* made quite a sensation by her dancing with the well-known and popular *Frisco*, who is said to have created the jazz dance. Now *Miss McDermott* has a brand new act of her own with *Eddie Cox* the popular songwriter to help her put it across. The turn was to make its appearance a long time ago, but because of the illness of *Eddie* it was laid aside until his recovery. The Alhambra Theater was the spot that had the honor of christening the new offering. Here it received one of the biggest ovations that has been handed out at this house in some time.

They open in one (*Eddie and Loretta*) singing *Tell Me Ouija* which they sing while fiddling with the ouiya board and then a special curtain opens showing a jazz band and the usual setting of dancing turns. *Eddie* then sings alone *Oh How I Laugh When I Think How I Cried About You*. This song fits in the act very well. *Miss McDermott* then gives an admirable impersonation of *Fay Bainter* in "East is West" singing Chinese Lullaby.

The orchestra has also a special piece of work to do. They play *Dardanella* and other popular melodies to which the violinist and saxophone players dance. The cornetist played delightfully the melody of the catchy *Alice Blue Gown* number from the *Irene* show. The snappy new song *You Said It* is used for a final number. The turn could be lengthened, but the sponsors have left it so that the audience will clamor for more.

NURNBERG.

Harry Fox Back in Vaudeville
with Splendid Turn

Harry Fox is back in vaudeville with a very entertaining act. It opens in one with *Harry* singing *Hello Broadway*.

He introduces a pulchritudinous young lady by the name of *Edythe Baker* who plays the piano with impeccable technique. At this point *Fox* sings *I Keep a Corner In My Heart For Tennessee*, after which the pianist renders a selection made up of classical and jazz tunes. *Fox* enters again and sings the *Profiteering Blues*. He announces that he will sing a song which he has made popular, *I'm Always Chasing Rainbows*, but only gets half through it when a pretty girl enters as though in stage fright. There is a lot of hokum between the two and a curtain rises that has a number of famous hotel lobby doors; namely, the Ritz, Commodore and Plaza.

He sings a song telling how he loves meeting the lobby girls at the hotels. Out of the doorways walk an aggregation of washwomen, with pails and other paraphernalia, and are a scream. Of course, they are all homely and poorly dressed. The stage hands make an effective ending by taking off the stage the piano and giving *Harry* the "beat it sign." It is an entertaining act, as we said before, that is bound to be successful, that is, after it has been worked out a number of times. At present it is irregular.

NURNBERG.

BKLYN.—ORPHEUM

Sophie Tucker and Anna Held
Jr., Share Honors

Sophie Tucker and Her Kings of Syncopation jazzed things up in a new riot of ragtime revelry. This is *Miss Tucker's* first appearance in two years. Her act is known as "At Home," with *Sophie Tucker*. Her company consists of *Jules Buffano*, pianist; *Eddie Richmond*, cornetist; *Bobby Jones*, saxophone; *Irving Rothbld*, violinist, and *Dan Alvin*, drummer. The piece was staged by *Miss Tucker* and *Sam White*.

Val and *Ernie Stanton*, "The English Boys of America," gave some clever assortment of good natured nonsense. A brand new act over here called "Look," presented by *Mme. Rialto*, was certainly a novelty of the season. The cast of players in this new piece were: *Juva Marconi*, *Adele Dowling*, *Hilda Burt*, *Mary Dowling*, *Fay Ellis* and *Marion Ford*. *Chong* and *Rosie Moey* gave a Chinese conception of the American songs and dances.

"The Heart of Annie Wood," a musical half-tone, written by *Frances Nordstrom* and *Jack Morris* featuring *Eleanor Griffith*, pleased the audience. *Dotson*, the whirlwind dancer, scored. *Farr* and *Farland*, comedians, were well received with their "Do Nothing but Cause Laughter." *Will Oakland* sang some beautiful numbers. He is new in vaudeville, but has been heard on phonograph records in a host of homes.

Anna Held, Jr., supported by *Emmet Gilfoyle*, appeared in bits of musical comedy, songs and patter. *Miss Held's* wardrobe is one of the richest and most elaborate to be shown this season.

WALKER.

STATE-LAKE BILL

Average Bill Holds Boards
at Popular House

This week's bill at the State-Lake is of the ordinary vaudeville output—neither very good, or very bad.

Conchas, Jr., & Co. start things going with a juggling act that is better than these acts usually are, owing to the comedy injection by the Scotchplaid chap.

Meredith and his intellectual bulldog *Snoozzer* followed. "His master's voice" is all that's needed to make *Snoozzer* give an exhibition of his canine intellect.

"Indoor Sports" is a clever little skit, whose success is due more to the acting than to the actual dialogue. It is a humorous presentation of an oft-occurring leap-year tragedy.

Keene and Williams, with their rube act, gathered their share of applause. "This country girl who insists she's not bashful but only careful" kept the audience laughing as long as she was on the stage. She is a clever little actress, and he is a good foil for her wit. *Mabel Burke and Co.* have a song revue that's of the pleasing variety. *Mabel* sings the old songs and her partner jazzes the newer melodies.

Frank Hurst with his songs and recitations received his share of curtain calls. His best recitation is "The Little Baby Boy," and his best song is, *Say It With Flowers*.

Brown, Gardner and Barnett contribute their share of the song and dance entertainment.

SYTZ.

IN THE SONG SHOPS

BY MARK VANCE

Jimmy Hodges Sweet on C-U-B-A—Stark and Cowan Busy—Rector's Becomes a Memory—Mehlinger Joins Remick

JACK GLOGAU (pronounced Glowgow), upon switching his service allegiance from *Al Pionatadosi* to McCarthy and Fisher shop, was assigned officially to the management of the mechanical department, yet Jack is such a handy man around the place that he performs numerous other functions in behalf of his firm that many inquiries about certain things are referred to him.

Glogau Tells Us

that the other music publishers said, "McCarthy and Fisher are lucky that they have *Dardanella* enjoying such popularity, but it occurs to me that some of the other firms are the lucky ones to have numbers made on the opposite side of the phonograph records that are using *Dardanella* as their big hit.

"To the more specific I'll say that the two Emerson records, the Columbia and Pathe, in using our sensational hit sell with each record a number by another publisher, whom I consider exceedingly fortunate in having the selection on the opposite side of the disc. I'll grant you, however, that the number on the Victor that goes with *Dardanella* is the worthiest running mate of the lot. But the others in my opinion do not carry the weight.

"All the Wiseacres

along Music Row" continued the big fellow, "were emphatic in their declaration that *Johnny Black*, who wrote the melody of *Dardanella* could not duplicate the success of his *Dardanella*, but their efforts to discourage him have resulted in what I fully believe to be even a bigger hit than *Dardanella*, a number that McCarthy and Fisher will put on the market under the title of *When the Sun Goes Down in Cairo Town*, which is supplied with a vocal version as well as an instrumental one.

"*Black* made several attempts, 'tis true, yet when he turned over this new one, it became the unanimous belief of everybody connected with McCarthy and Fisher that it would surpass *Dardanella's* popularity.

"This number has been tried out by the same leading musical directors of Broadway orchestras that introduced *Dardanella* and they to a man say it is better than the latter.

"We have not only one surefire hit, but a bunch that cannot miss. Only this afternoon came word that McCarthy and Fisher have a ten-ply winner in the song hit of the *Grace LaRue-Hale Hamilton* show, 'Dear Me,' entitled *The Lantern of Love*, and the author is none other than *Leo Edwards* of New York. This number is fast acquiring a remarkable sale in other cities beside Chicago, and the ballad is fast making a record.

"Atop all this there is *Fred Fisher's* sweet ballad *Daddy You've Been A Mother to Me*, which appeals to the young and old, and is in for long life or I'll miss my guess. Oh, yes, before you go I must say we are looking forward to some more hits when *Herman Timberg's* 'Tick Tack Toe' opens at the Princess, as McCarthy and Fisher have acquired all the numbers for catalogue distribution."

Jimmy Hodges Dropped

in on Broadway, and the minute he got off the train telephoned to the Irving Berlin sanctum and got *Irving Bibb* on the wire. In quick time Jimmy, who is some musical comedy genius and who has several companies in transit throughout the country, informed Irving that he was using *C-U-B-A* to such glorious results that he had expended \$1,000 in giving the number a special stage setting with his musical comedy company; that he was going to use the Berlin number in his act of "Pretty Baby," that he has in Keith vaudeville, and is also going to insert it in his "Pretty Baby" show that is playing the week stands.

All the boys are remarking the change that has come over *Joe Goodwin* since he came back from war. Joe, who is now an important songwriting factor around the Shapiro-Bernstein offices, wears clothes that are the cynosure of other eyes and looks the juvenile lead of all the songwriting colony. He is also the picture of health, apparently blessed with prosperity and reports big success with the Shapiro-Bernstein company.

Al Siegel, now an independent songwriter, is reported having been engaged as pianist for the *Bee Palmer* act which is resuming its vaudeville dates. Al has been with "A Trip to Hitland," which was at the Palace two weeks.

Charles K. Harris has accepted a new jazzed-shimmyed-number entitled *I Don't Want to Shake My Shoulder Any More*, with lyrics by *William K. Wells* and music by *Earl C. Seamon*. Last week *Bee Palmer* tried it and accepted it.

At the Stark and Cowan shop in West 46th street, everything is hustle and bustle, and the new firm is less than a month old. Right off the reel it proudly boasts of "five hits" and that's some boast, when some of the more established and older firms have one hit and mighty glad to have that on their books. The executives are *Max Stark*, general manager; *Rubey Cowan*, professional manager; *Billy Joyce*, office manager; *Mack Weisman*, assistant sales manager. Within the past fortnight, Stark and Cowan have lined up *Oh, Doctor, Oh Doctor* with *Kranz and LaSalla*, *Belle Baker*, *Margaret Young*, *Buddy Clark*, *Morris and Campbell* and *Harry Hines*; *Everybody's Buddy* with *Sophie Tucker*, *Belle Baker*, *Swift and Kelly*, *Melnotte and Leedom*, etc., while other numbers are also in big demand.

Rubey Cowan is a Baltimore boy. *Max Stark* is a native of New York. For some years they were with the Broadway Music Company. So was *Mack Weisman*.

Sammy Smith, of the Jos. W. Stern professional department, plans to

play baseball again this summer. Some pitcher is this *Sammy*, who is also an expert in tickling the ivories. *Harry Ferguson* is back with the Jos. W. Stern Company, again at his desk in the arranging department. *Rae Garden* is now in charge of the distributing desk of the professional department of the Jos. W. Stern Company's branch in West 46th street. *Miss Garden* has a large "following" among the boys through her long service with another music firm on Broadway.

Within the Fortnight

vaudeville and "big time vaudeville" at that loses one of its standard singing acts, namely *George W. Meyer* and *Artie Mehlinger*. They were at the Bushwick last week, and while they were plugging and scoring with a raft of *Meyer's* songs they sprang a new one on the Brooklynites in *The Hen and The Cow*, which *Al Bryan* and *Irving Caesar* conjointly turned over to the *Jerome H. Remick* Company. When *George* and *Artie* dissolve their stage partnership, *Mehlinger* joins the *Remick* staff as assistant manager of the professional department. *Mr. Meyer* is to continue hard and heavy on the song writing thing and one of his latest is *I'm Always Falling in Love With the Other Fellow's Girl*. Funny how a song will strike a vaudevillian's fancy. *Wellington Cross* was listening to *Meyer* play the number with *George MacFarlane*, the singer; also getting the strains unknown to *Meyer*. *MacFarlane* took a liking to the song and told *Meyer* that he would use it.

Now That Rector's

famous restaurant and cafe has wound up its Broadway career, the closing of the place leaves *William Pike*, orchestra leader, free to hunt up a new berth. *Bill Pike* is one of Broadway's best and most obliging directors and never refused to heed "requests" for numbers from patrons of the cafe, with the majority calling for topical numbers. Prohibition handed the place the knockout, and just a few nights ago, with capacity, the story goes the receipts were only \$200.

All the Song Firms

are hopping right on the head, neck and shoulders of some of the new shows for the "exclusive rights" to the numbers. Several new shows, which had yet to make their Broadway kowtow, have arranged for the music to be catalogued by certain firms. *Charles K. Harris* has the "Three Showers" show that comes in early in the spring. This is the one the Coburns are producing. *Jos. W. Stern* has the new *Edward Clark-S. R. Henry* show, "Little Miss Charity" also scheduled for New York production later. *McCarthy & Fisher*, in addition to having *Grace LaRue's* song hit of "Dear Me," now in Chicago,

also have the *Herman Timberg* musical piece, "Tick Tack Toe," which opened at the Princess, New York, this week.

Gus Kahn is a Chicago writer. He and *Walter Blaufuss*, a new writer to the Broadway song shop colony, are the co-authors of *Your Eyes Have Told Me So* that the *Remick* office reports is in unusual demand. Last week *Rome and Wager*, a new act from the west, played the 23rd Street Theater the first half, with *Miss Wager* featuring the number. *Miss Wager* is now hailed as the Galli-Curci of vaudeville.

The Idea for the New Song

entitled *Profiteering Blues* was seized by *Al Wilson* and *Irving Bibb*, as they were eating in an uptown restaurant, somewhere in the 181st street and Broadway region. The quality of the food, the quantity and the high cost of it set the songwriters to thinking. No time was lost. On the way downtown in a Packard car the two men put their heads together, the lyrics and melody were written before Times Square was reached. Result: The Irving Berlin Shop has a number that is going great guns and in big demand.

This *Wilson and Bibb* idea reminds us that these writers are writing a special vaudeville act for *Evelyn Forrester*. The latter will have several new kid songs.

Joe Gold, songwriter and pianist, is pretty busy these wintry days making rolls of both instrumental and song numbers. Recently he completed rolls of *Kamel Land*, *Yellow Dog*, *Patches* and *Dardanella* for the *Connors Music Roll Co.* *Gold* by the way, with *Joe Ribeaud* and *Charles Messenger* composed *Kamel Land* which is a new fox trot that *Charles K. Harris* is publishing.

Al Pionatadosi is playing vaudeville with *Bert Walton* as his stage partner. *Harry Tenney*, general manager of the professional department of the Jos. W. Stern Company, has been spending several weeks traveling in the interest of his firm. He took in Philadelphia with some of the new numbers.

Which recalls that *Sig Bosley* formerly in Chicago's Tin Pan Alley, is now in charge of the Jos. W. Stern branch in Boston.

Wellington Cross at the Palace last week rearranged his song routine after the matinee opening on Monday and at night inserted *The Cow and the Hen* in his list. *Harry Hines* also rushed to get the number last week.

Eugene West has given Broadway the go by for the present. He's visiting relatives in New Orleans. *Edmund Braham* is now a free lance songwriter.

Sam Ehrlich says "A Trip to Hitland" has ten weeks booked for the act in and around New York.

Arthur J. Hamburger, who is still in charge of the publicity for the Jos. W. Stern offices, is a former Park Row newspaper man. He knows all the boys with the different papers and therefore doesn't need any introduction to the departmental heads of the dailies.

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WITHOUT FEAR OR FAVOR—By an Old Exhibitor

AN interesting announcement the other day was to the effect that a number of prominent English movie actors had sailed for America. The English invasion of the theater proved to be a perplexing situation, and one wonders if this initial pilgrimage will be followed by others not only from England but the Continent as well.

The three young men are well known screen actors, but have become dissatisfied with the methods in their own country, they say, and wish to try their luck under more promising conditions. Another rumor is that the English custom of featuring ladies of title in the pictures may be taken up over here as well. The daughter of the Duke of Rutland, *Lady Diana Duff-Cooper* (she was *Lady Diana Manners*, the celebrated English beauty) will come over a little later en route to California for a picture engagement, it is said.

America

will undoubtedly be the Mecca of many would-be screen actors and actresses, from stars to mere extras. American salaries are fabulous, when translated into foreign money and by comparison are princely indeed. Everyone knows that the actors from across the sea are engaged there, with the return trip guaranteed. If they were hired in New York or Chicago, the couple of hundred for ocean traveling expenses would not represent even a small portion of the extra amount of salary in good old U. S. A. terms of contract.

With the abolishment of the old time stock company, the American screen actor has to hustle to make both ends meet. Competition is the last thing in the world that he wants and it cannot be a case of reciprocity because English standards and English salaries would not suit his taste or mode of living. Conditions on the Continent are vastly worse and if the picture invasion starts it may include recruits from all parts of Europe. Let us not be pessimistic, simply careful.

What Becomes of the Fathers of Our Young Leading Women?

Someone asked the Old Exhibitor this hard one the other day, and ever since that time the question has been constantly in mind. Mothers, as in the theatrical profession, there are without number and some of them, like Mrs. Pickford, are sure enough widows. Mother plays a big part when Daughter or Son (remember those lovely pictures of *Jack Kerrigan's* charming mother?) comes into success, but where, oh where, is dear old dad? Does he really shun the light of publicity or is he the skeleton in the family wardrobe?

A Woman Hater, to whom the Old Exhibitor asked the question, ventured to reason: "A married woman who can make a good living, generally 'ties the can' to hubby and perhaps daughter just follows in mother's footsteps where the Old Man is concerned." Possibly the fact that Daughter is the real breadwinner is the reason why Dad is not

English Movie Stars Coming—Fathers of Our Leading Women—William Russell Also an Athlete—The Seven Pests of Pictures—Work for Censors

seen around the house. Now there are many exceptions.

Many Stars Rejoice

in a complete set of parents, but the New York apartments and California bungalows of feminine movie stars rarely boast of a Dear Old Dad. *Clara Kimball Young's* father is one great exception to this "rule." He has often appeared in pictures with her and is a charming example of a gentleman of the old school.

Speaking of *Clara Kimball Young*, there must be a million women in the world who think they look like her. Nobody can see the resemblance that their mirrors point out so plainly to themselves. The latest story was told by someone who knew someone (etc., etc.) who worked in the company and looked so like *Miss Young* that the star noticed it and demanded that all the scenes with her "double" (?) be cut out! And the girl turned out to be an extra who walked on in a couple of scenes and looked about as much like the stately Clara as Marie Dressler.

William Russell Is a Shining Example of What Athletics

will do in making over a weak body into a perfect specimen of manhood. "Bill" was a delicate child and spent many months in a plaster cast for his back was not strong and he seemed destined for a life of invalidism. Then a clever doctor came along who recommended an outdoor life and indoor work in the gymnasium. A few months worked a wonderful change and the little delicate child would hardly be recognized today in healthy, wealthy (we trust!) and popular Bill. There are many fans who remember his athletic stunts long before *Douglas Fairbanks* became the synonym for athletics, and these fans have increased in number since those old days when Russell played seconds with the *Thanhouser* and later with the *Reliance-Majestic* on the Coast. Bill was always

In His Element

in a role that required exhibitions of fistic skill, but how the poor chap who had the heavy part hated to receive his blows! There were usually some pretty scraps, for Bill preferred a man of his own size, but seldom was the fight a hard one for him. And he never "swelled around" because of his superior skill.

"Fans" take notice! All you have to do to be like him, is to be big, good looking and have the skill of an amateur prize fighter. That is ALL.

The Seven Pests of the Picture Business

1. The would-be Author who knows that his scripts are the best ever, so good in fact that the business would be better for his help.

2. The Embryo Star (man or woman) who hopes to land at the top of the ladder in one jump.

3. The wonderful director—sometimes he has put on "Uncle Tom's Cabin" or a few Sunday School productions, but he is certain that given an opportunity he would out-Griffith Griffith!

4. The Camera Man who once had a studio in the wilds of the Middle West. But his pictures were SOME likenesses.

5. That Art Director who could revolutionize conditions at a stroke. Oh for a chance to show what he can do!

6. The Child Actress, a second Mary Pickford—

7. And the cousins, sisters, aunts, uncles, nephews, sons, daughters and just plain friends of the above. Seven is not a big enough number. It should be seven hundred, seven thousand, or maybe seven million! "What they can do, we can—and fifty times as well!" is their plea. How many of them do you know yourself?

Pretty Soon

The censors are going to get after the new style of "undress" in pictures. It used to be that you could tell to the minute almost when the cut would come. Heroine starts to remove her dress, count one-two-three and cut. She only has reached the third button and the rest has been left to the fan's imagination.

Several pictures lately have had the entire dress removed in sight of the audience, disclosing very fetchy styles in lingerie. In the days of the late lamented Anthony Comstock this would not have been allowed and we wonder where the other censors are these days.

Out in Chicago many years ago, long before Major Funkhouse's time, a number of prominent club women got after the owner of a sign which depicted vividly the wonders of a famous mineral spring.

In the waters could be seen a number of nymphs disporting themselves and they were dressed in appropriate costume (for nymphs).

"Ah!" said the shocked ladies, "this will never do."

They approached the Mayor and the Chief of Police and the owner was ordered to "either remove his sign or fix it up decently." The City Powers-That-Were were possibly in with the sign owner who paid a big rent and a good slice of graft and probably winked when they gave the order. He decided to "fix it up decently" and the new sign was a ten days wonder.

The nymphs were "fixed up" in the latest style of clothing. One reclining gracefully on a rock had an up-to-the-minute sealskin jacket and cap, another a ball gown and the place attracted so much attention that the police reserves had to be called out. Then someone (probably related to one of the prominent ladies) bought the lot in self defense and the offensive sign was torn down. One time when the censors met their match.

A Number of Women at a Club Meeting

drifted into a discussion about children at picture shows. Some of them took theirs only to certain selected photoplays like "Pollyanna," "Anne of Green Gables," stories of similar appeal or to fairy story films or travelogues. Others took their children whenever it suited their own personal fancy to go because they had no one with whom to leave the kiddies.

Which reminds one of that old but good story of the small boy who went every time his parents saw a picture. He declared that *Theda Bara* was his favorite star because his parents disliked her and stayed home and sent him to bed early! Over and over again, manufacturers have tried to get out children's programs, but the children and their parents have never supported such a venture.

One of the mothers at this very club meeting the other day, voiced the sentiments of many others in her comment upon the idea that children's films be specially selected.

"Why, my boy would never sit through such a program and neither would I!"

Until parents are willing to sacrifice their own ideas for the betterment of their children, they should not complain of the present sort of pictures. They have been written for grownups and not for children. Chicago, with all the bad things that have been said against its censorship, is sensible in banning a great number of pictures as far as children are concerned.

The restrictions seem peculiar to older people but there are often a few scenes that should be omitted for the children and better than promiscuous cutting is to forbid the attendance of children. It works both ways. A lot of persons who would never have selected it from choice, imagine that it must be real wicked if children are not allowed even with a guardian. And ever so many times they are disappointed and cannot see what was wicked about it.

FIVE YEARS AGO TODAY

Washington Square Players Offer First Bill of Short Plays.

Fannie Ward Makes Vaudeville Debut at the Colonial.

"Maid in America" Is Produced at the Winter Garden.

"Alias Jimmy Valentine"

with Robert Warwick Released by World.

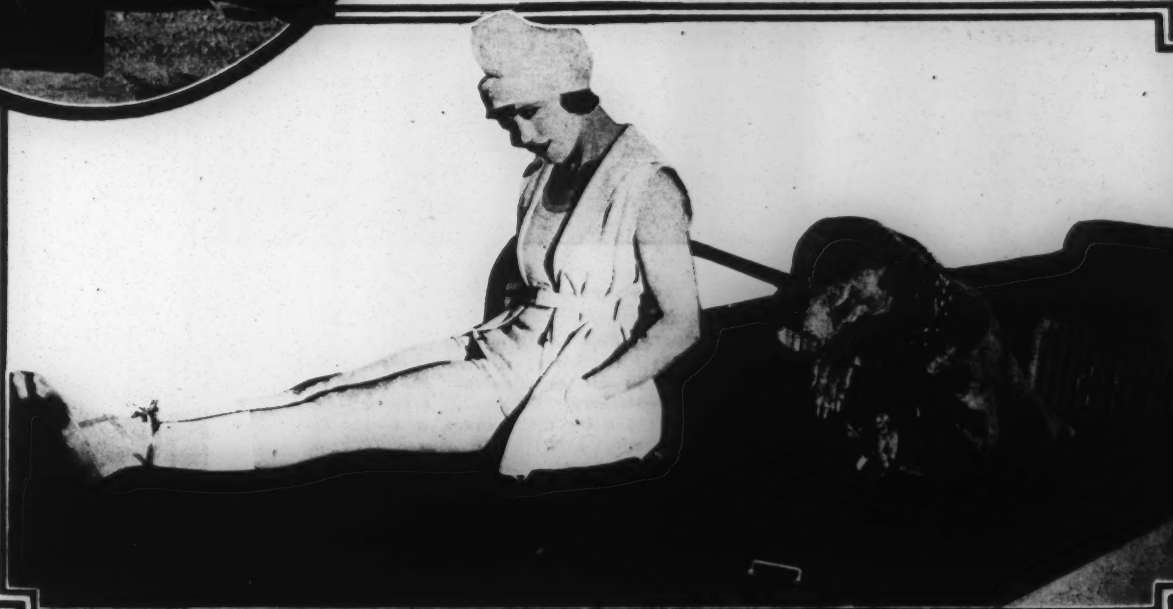
Holbrook Blinn and Martha Hedman Appear in "The Trap" at the Booth.

"Fads and Fancies" Is Produced at Atlantic City.

GIRLS OF THE GOLDEN WEST



(Top) This Venus of Christie Comedies has that age-old curiosity peculiar to all Venuses. At upper right a Fox Sunshine girl is about ready to go on the rocks, while above a sister comedienne of Paramount-Sennett pictures finds a safe anchor to unload her smiles. Marie Prevost, of Paramount-Sennett comedies, at right, is captain, while Teddy is the mate of the good ship "Let Her Go" Beauty"



"HIS WIFE'S MONEY"

A Red Blooded Selznick Play of Love with Eugene O'Brien

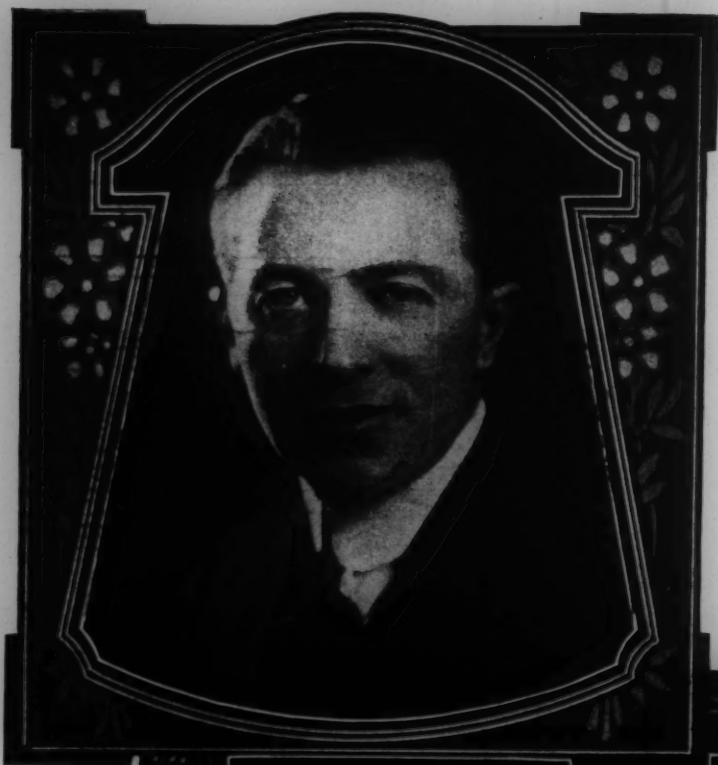
Story by May Tully and Du Vernet Rabbe. Directed by Ralph Ince. Selznick picture.

"His Wife's Money" is a photo-play that is thrilling throughout. Love, romance and adventure are interwoven delightfully. *Eugene O'Brien* shows how a man feels to be married to a woman with a raft of money. *Zeena Keefe* supports him with as fine an example of acting as is currently playing in other pictures about town. Her portrayal of the part was vividly delineated in every inch of the picture.

O'Brien's contribution to this picture is of the same variety that he has contributed to his other motion pictures; namely, a passionate lover. While in his log cabin in the Adirondacks, a pretty and dainty miss comes to his abode seeking shelter. She is a daughter of society and the dollar sign. It seems, by the story she tells the hut dweller, that she had gone out hunting and got lost.

He assures her that nothing will happen to her, and, after a sleepless night on the part of both, morning arrives, bringing her friends, who had been searching the whole night through for her. They turn out to be friends also of the protector, and immediately invite him to spend some time at their location, which he accepts. At this point love creeps in between the two principals and in time they are married.

There is a quarrel between them because he wishes her to live within his income, although she is a woman of money. He leaves for the West to work on a mine which is supposed to be filled with gold. The old saying "absence make the heart grow fonder" takes hold of the wife, and she goes out to see him and try to bring him home. There are many pathetic parts in this section of the picture, after which *O'Brien* turns out to win his principle and all ends happily.



(Above) Eugene O'Brien in "His Wife's Money," (Selznick) is held up by Zeena Keefe in his own cabin. He takes it philosophically, however, because he doesn't believe she'll shoot, and—she is exceedingly pretty. Of course such a romantic adventure leads to matrimony. As we see at the left, it isn't entirely satisfactory. But in the last reel things begin to look hopeful, and when the scene at the right comes about, the reconciliation isn't far away



February 28, 1920

MOTION PICTURES—377

"HUCKLEBERRY FINN"

Excellent Photoplay Version of Mark Twain Classic at the Rivoli This Week

Adapted by Julia Crawford Ivers from the story by Mark Twain. Directed by William D. Taylor. Released by Paramount.

"Huckleberry" Finn..... Lewis Sargent
Widow Douglas..... Katherine Griffith
Miss Watson..... Martha Mattox
Huck's Father..... Frank Lanning
The Duke..... Orral Humphrey
The King..... Tom D. Bates
Tom Sawyer..... Gordon Griffith
Aunt Polly..... Edythe Chapman
Becky Thatcher..... Thelma Salter
Jim..... George Reed
Judge Thatcher..... L. M. Wells
Uncle Harvey..... Harry Rattenbury
Mary Jane Wilks..... Esther Ralston
Johanna..... Fay Lempert
Mrs. Sally Phelps..... Eunice Van Moore
School Teacher..... Charles Edler

It is a glad day indeed when we can renew our old chumminess with Huck Finn and Tom Sawyer, kings of adventure, explorers, pirates, and adepts in all the arts of boyhood. To be sure this is not the screen debut of either of the young heroes of the Mississippi Valley, but there is more of the spirit of the genial Mark Twain and more of the breathlessness of high romance in this particular narrative of their careers than in either of their preceding film ventures.

The story begins with the forma-

tion of a deadly band of robbers with Huck as its chief. Their discovery of hidden treasure has already converted them to lives of pirates and outlaws. It has also reached the ears of Huck's no-account father that his son has come across some money, so he decides to turn up and claim it. It is more than familiar to every Mark Twain reader how the boy is kidnapped by his father, the trip on a raft down the big river, those two noble Thespians, "the King" and "the Duke," how Huck pretends to be dead, and how his guardian, the Widow Douglas, discovers that he isn't—it is all part of the literary treasure of every boy in the land, young or old.

To William D. Taylor must be given unreserved praise for the way he has caught and transferred to the screen the mood of the original story. The Mississippi country itself, or something very much like it, furnishes a background that is both authentic and picturesque, and through the whole play Mark Twain lives and breathes again.

"Tom Sawyer" and "Huckleberry



Finn" have long been accorded places on all library shelves throughout the length and breadth of the land. No boy ever grows to manhood without many readings and re-readings of these two foremost heroes of American literary lore. What are the labors of Hercules compared with Tom's white washing? Or the voyages of Odysseus compared with Huck's immortal cruising on the Mississippi?

It is with real joy, then, that one is able to proclaim that the film versions of these cherished stories are worthy to take their places beside their printed originals.

Lewis Sargent makes a very real Huck, and Esther Ralston is the beloved Mary Jane Wilks. Frank Lanning as old Finn, Gordon Griffith as Tom Sawyer, and Orral Humphrey and Tom D. Bates as the Duke and the King respectively, all give fine performances.

(Above left) Jim, the slave, in "Huckleberry Finn" (Paramount-Artcraft) and his owners, the Widow Douglas and her spinster sister, Miss Watson. (Above right) Huck's long lost father celebrates his homecoming in a none too gentle manner. At the left, Huck Finn, "The Terrible" in full pirate regalia. And, of course there is a girl. To Huck she is as much an angel as her garments here would indicate. (At the right.)



"THE SIX BEST CELLARS"

Bryant Washburn Star of Clever Paramount Comedy

Henry Carpenter..... Bryant Washburn
Mrs. Carpenter..... Wanda Hawley
Ed. Hammond..... Clarence Burton
Mrs. Hammond..... Elsa Lorimer
Mrs. Teak..... Josephine Crowell
Mr. Teak..... Fred Vroom
Virginia Jasper..... Jane Wolfe
H. Sturtevant Jordan..... Richard Wayne
Mrs. Jordan..... Julia Faye
Tommy Blair..... Howard Gay
Mrs. Blair..... Zelma Maja
Harris..... Parker MacConnell
Mrs. Harris..... Ruth Ashby
Holsappel..... William Boyd
Mrs. Holsappel..... Olita Otis
McAllister..... Allan Connor
Mrs. McAllister..... Lorie Larson
Dr. Devine..... C. H. Geldart

"The Six Best Cellars" has everything in the world in its favor: a clever title, a clever story, and a clever star. Of course there are ever so many other clever things about it such as the director and the cast and the settings, and so forth, but the first three are the principal causes of its greatness.

Of course you know the star. You also know the title, now. Well, listen to the story:

The Carpenters and five other young married couples are constant companions. Their chief delight is in giving liquorous dinner parties. Of course the well-known Eighteenth Amendment makes this a difficult

practice, especially for the Carpenters whose stock is low. They try all sorts of substitutes and even run a home still, but it doesn't work.

The eve of a formal dinner party draws near, and there is no help in view, until a letter arrives from Carpenter's maiden Aunt Virginia saying that she has found a case of the horrid stuff in her cellar and begging him to come get rid of the nasty stuff.

But alas, the dinner guests arrive, the bottles are opened and are found empty. But one of the girls has already become a little tipsy on a cherished cocktail. Her predicament inspires Carpenter. He rises and makes an impromptu prohibition speech using her as a horrible example.

News of his conversion spreads through the town, and Carpenter is made a hero. He is appointed vestryman of the church and even nominated for Congress. And just then another letter arrives from Aunt Virginia. She has found another case of the filthy stuff, and this time the bottles are not empty!

What can Carpenter do? He must choose a political career with the respect of the community or a case of joy water. What does he do?

It would spoil it to tell, but it is a very clever ending!



Bryant Washburn in "Six Best Cellars" (Paramount) is a bit put out. Everybody seems to have had the key to his cellar.



In the far corner, Washburn is trying his best to make a gin hound out of the old lady

Washburn is pointing out a distant spot for the boys to go to. He wants to get rid of them because the word "caddy" reminds him of tea.





"SHE LOVES AND LIES"

Norma Talmadge in "Amusing Select Picture"

Adapted by Grant Carpenter and Chester Withey from the story by Wilkie Collins. Directed by Chester Withey. Released by Select.
Marie Callender.....Norma Talmadge
Marie Max.....June Day
Ernest Lismore.....Conway Tearle
Polly Poplar.....Octavia Broske
Bob Brummell.....Phillips Tead
Carrie Chiscolm.....Ida Darling

Kipling was right. The female is the deadliest of all possible sexes. This story of Wilkie Collins' upholds the theory in every point. As exemplified by Norma Talmadge, however, it is also a very attractive

and agreeable sex. But it does get its way at all costs!
When Marie Callender's aged and wealthy lover departs this life, so runs the story, he leaves her a whole pile of money under the condition that she marry the man of her choice. Now this young gentleman happens to be almost unknown to her, having rescued her from a burning building and straightway betaken himself away. So Marie, being an actress, decides on a more or less clever scheme. She disguises herself with

Norma Talmadge assuming a disguise in "She Loves and Lies" (Select). Below, left, the result; right, her aged lover.



the aid of a few sticks of grease paint and a gray wig, and soon has the young man at her mercy but finally she tells him the truth, and eternal happiness looms large on the horizon.
Miss Talmadge's playing is irreproachable. A certain lightness of mood, and at the same a grave sincerity, make the story quite acceptable.

"THE PALISER CASE"**Pauline Frederick Enacts Pathetic Role in Goldwyn Feature**

Story by Edgar Saltus. Directed by William Parke. Scenario by Efrid Bingham. Produced by Goldwyn.
 Cassy Cara Pauline Frederick
 Lennox Albert Roscoe
 Cara (Cassy's Father) James Neil
 Margaret Austen Hazel Brennan
 Mrs. Austen (Her Mother) Kate Lester
 Tambourina Carrie Lee Ward
 Monty Paliser Warburton Gamble
 Paliser, Sr. Alec Francis

Tragedy stalks through "The Paliser Case," with Pauline Frederick as the oppressed heroine, with no ray of happiness for Cassy Cara, the role she enacts before the camera, until near the end when she finally is embraced by the man she has loved so sincerely from the first.

In "The Paliser Case," a story as old as the hills, the heroine is tricked into a false but loveless marriage

with Monty Paliser, Cassy Cara agreeing to the supposed nuptials in order that she may obtain financial aid for her father who is an apparent helpless cripple. This supposed cripple, however, makes his way to the theater where Monty Paliser is sitting in a box with another woman whom he has promised to wed and stabs him to death.

There is a trick at the finish before the truth comes out that Cassy's father had committed the murder, as the subsequent action on the part of both Cassy and Lennox leads the audience to believe that one or the other had done the stabbing. Cassy thinks that Lennox—the man she truly loves—has done the stabbing and she rushes to the authorities and confesses that she and not Lennox killed Paliser, saying that the dead man had tricked her into a sham marriage.

Lennox, however, had seen Cassy's father emerge from the theater box, and after Cara had confessed the murder and showed them his sharp-pointed weapon that was secreted in the lower part of his cane and then fell dead from the shock of the confession, Lennox tells of having seen Cara there.

Of course Cassy and Lennox are freed and declare an undying love for each other. Miss Frederick of course puts much feeling and emotion into a role that is full of tragic and unhappy minutes. Mr. Gamble acts the unscrupulous Monty Paliser effectively. Both Mr. Francis and Mr. Neil as the respective fathers were splendid. Miss Ward as the crafty Tambourina worked hard to please. Mr. Roscoe was a satisfactory Lennox.



Pauline Frederick in "The Paliser Case" (Goldwyn) returns to her father with the story of her troubles. (Above) At the right we see some of the troubles actually going on. The gentleman is about to get a choice bit of cloisonne hurled at his head



"THE PRINCE OF AVENUE A"

Corbett in A Universal Overflowing with Irish Humor

Story by Charles T. Dazey. Directed by Jack Ford. Released by Universal.
 Barry O'Connor.....James J. Corbett
 Patrick O'Connor.....Richard Cummings
 Mary O'Connor.....Cora Drew
 Edgar Jones.....Harry Northrup
 Mary Tompkins.....Mary Warren

The "Prince of Avenue A" is a photoplay that the fans will claim as being truly entertaining in every way. It contains action, pathos, and plenty of humor of the Irish flavor. The story is constructed around the peculiarities of the Irish people in their New York settlements that existed some years ago—in the days of the horse-cars.

Many of the funny situations are carried out by Corbett, who is the son of a political leader in the 'steenth ward. Here a great campaign is being carried out between Corbett's tribe and an opposition under the direction of a fellow by the name of Jones, a ward heeler. Barry, as Corbett is named, in the picture, literally

wipes the floor with the ward heeler and his cohorts and wins the love of the girl.

Of course, with Corbett's reputation as a fighter the spectators would have been sorely disappointed if no battle of the fistic nature occurred somewhere in the picture. The producers have selected a neat and attractive one that just quenches the desire of the audience.

The cast in the picture is splendid in every degree. Richard Cummings as the father of Corbett and as the political leader delineated the part very dramatically. Cora Drew as the society miss, whom Barry marries in the end, was delightful.

Corbett is the same genial "Gentleman Jim" of former years. He contributes an unctuous humor and a most agreeable personality to the character of the Irishman of Avenue A.



(Above) James J. Corbett, the star of Universal's "The Prince of Avenue A," points out something amusing to Cora Drew, while the villains in the background plot on. At the left, our hero keeps the old gent out of the water but makes his own terms for doing so.

"THE LAST STRAW"

Fox Presents Another Western Character by the Name of Buck Jones

Adapted from novel of the same name by Harold Titus. Director Denison Clift. Released by Fox.

Tom Beck.....	Buck Jones
Jane Hunter.....	Vivian Rich
"Bobby Cole".....	Jane Tallent
Dick Hilton.....	Colin Kenny
Hepburn.....	Charles Le Moyne

William Fox takes the opportunity of introducing in "Last Straw" another western character of the type of Tom Mix by the name of Buck Jones. This is the initial appearance of Jones in Fox pictures and it is a very convincing piece of acting that he brings forth in his efforts to become popular with the fans.

The picture is typically western. It contains the usual hair-raising horse-riding of the cowboys, gun play, cattle-stealing and other ingredients of ranch life that have been handed down through the years that pictures have been in existence.

The tale is that of a show girl who falls heir to a ranch, of which she knows little about the business end. She and her intended husband, of the type that they call in the East "lounge lizards," attempt to run the

place, but their efforts are in vain, because the foreman is working against them. Buck Jones gets the chance of clearing the atmosphere of the undesirable elements and in doing so becomes a hero.

The former wooer of the ranch mistress is killed in a battle and mutual love springs up between the hero and ranch miss.

Buck Jones portrayed the hero without forcing forward his personality. *Vivian Rich* as the heroine helped considerably by her utmost attention to her part; and *Jane Tallent* added winsomeness to the romantic situations.

For those who like their photoplay entertainment hot off the plains, Buck Jones will be a very welcome addition to the roster of stars. He is an excellent example of the type of cowboy our literature of the west is full of. Whether it is a true type or not, nobody cares in the least, so long as it is entertaining and entertaining this picture certainly is.



(At the right) Buck Jones in "The Last Straw" (Fox) steps in at the crucial moment as the villain is about to draw his trusty six-shooter. Below, he sees to the safety of the lady while the cowgirl keeps the tenderfoot covered



LITTLE TRIPS TO LOS ANGELES STUDIOS

AMONG last week's visitors at the Thomas H. Ince Studios was *Hugh Walpole*, the English novelist, whose books have enjoyed tremendous popularity. Mr. Walpole is on a tour of America for the purpose of discussing and exchanging ideas pertaining to the future advancement of literature. He is giving lectures on literary topics in many of the principal cities and during his stay at the Ince plant, took occasion to interview *Thomas H. Ince* and *C. Gardner Sullivan*. Mr. Ince impressed the distinguished guest with the need of the highest type of literary material for screen adaptation. So impressive, in fact, was Mr. Ince's plea that Walpole, charmed and amazed over the remarkable progress of American producers, enthusiastically remarked that he was almost inclined to devote his efforts to the screen.

A Dog-Gone Good Story!

Horrors!—and more horrors! Some busybody at the Thomas H. Ince Studios has discovered that "Teddy," the little bow-wow who made such a hit in "Twenty-three and One-half Hours' Leave," has a mouth full of gold—GENUINE gold—toofies. "Teddy," it is announced, has a very conspicuous role in the new Ince special, "Wheelbarrow Webster," in which the rising *Lloyd Hughes* is featured. The Assistant Director was asked to pose "Teddy" for a still picture and in getting the proper focus, the purp opened his jaws and revealed as neat a set of gold teeth as any eager dentist would wish to put in. The owner of the dog, *Eddie Pearson*, explains that "Teddy" had a scrap with a Boston bull, lost the original meat-cutters and, since "Teddy's" services are very valuable, he was hied off to a regular dentist for a regular set of teeth.

The ranks of feminine motion picture directors, once confined to two women, *Ida May Park* and *Lois Weber*, continue to expand, no doubt as a result of the great success of this pair. *Mrs. Sydney Drew* and *Lillian Gish* have been trying their hands at the work in the East—*Miss Gish*, with her sister *Dorothy*, and *Mrs. Drew* in a new series of comedies under the same trademark that she

English Novelist Enthusiastic Over Pictures—A Valuable Dog—Number of Women Producers Increasing—Beban Happy—Irene Rich's Inheritance

and her late husband made famous. Now *Mrs. Rupert Julian*, professionally known as *Elsie Jane Wilson*, will direct the Universal star, *Edith Roberts*, in her next production—a refilming of *Clara Louise Burnham's* story, "Jewel."

George Beban has said that never before in his career of screen producing has he been so elated at what has been accomplished in a Beban production as his current film "One Man In A Million" now in course of production at the Beban Studios. For the first time since he entered the realm of the silent drama six years ago, Mr. Beban has been able to put on a screen narrative written by himself in the exact manner that he wished without being restricted

in time and money, and also being able to select his own supporting cast. Five years ago Mr. Beban wrote his story, "One Man In A Million." He kept the manuscript in his possession without attempting to have it screened by one of the program organizations owing to the fact that he would be restricted in the manner in which the product was staged.

Bessie Love has plunged with characteristic zeal into the work of filming her first independent production under her contract with the A. J. Callaghan company. The picture is being made at the Hollywood studios and directed jointly by *Joseph de Grasse* and *Ida May Park*. This is probably the first instance on record of a star

having both man and woman directors, and much is expected to come out of the interesting innovation.

It is not often that a motion picture actress deliberately turns down the opportunity to be featured as a star. *Fritzie Brunette* has been recently sought by producers who want to exploit her beauty and talents in the approved stellar method, but she has declined the offers and chosen to accept a sixth engagement to support *J. Warren Kerrigan*. *Miss Brunette* has been starred by the Selig and Universal companies, and the mere fact of occupying such a position has ceased to dazzle her. Although one of the youngest and sprightliest of the film players, she is a veteran of the picture realm, having entered it when a small girl just out of school.

Irene Rich, the Goldwyn film actress, was

Bequeathed \$30,000

by her uncle, the late *Thomas Brooks Luther*, on condition that she leave motion pictures and retire into private life. The proposition was rejected by *Miss Rich*, who prefers to continue her film career. *Miss Rich* lives with her mother in the Hollywood film colony. The provision in her uncle's will has been known to the actress and her family for some time, and her relatives, as well as friends in the motion picture industry, congratulated her upon her choice. The will provides \$5000 for *Miss Rich* in event of her refusal to accept the condition, and the remainder of her conditional legacy is divided among a number of charities.

Viola Dana says that hereafter nocturnal husbands, in coming home late with the excuse of a lodge meeting, will have to specify—in view of the recent spiritualistic movement sweeping through the country. For instance, the little Metro star remarks, the conversation will go something like this:

"I've been to the lodge meeting, dear."

Whereupon the irate wife will say:

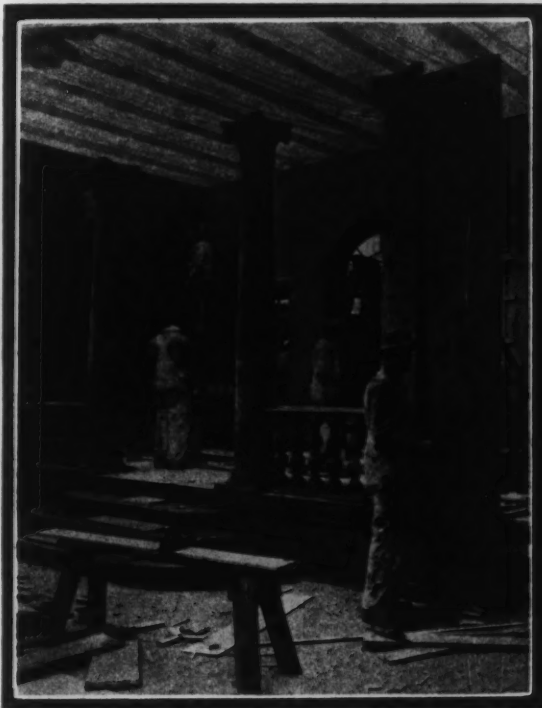
"What kind of lodge meeting?

Masonic or Sir Oliver?"

Fortunately for *Emma Dunn*, who is playing her original role in "Old Lady 31," for Metro, mining stock in real life is not so consistently worthless as it is made out to be in fiction. *Miss Dunn* had several shares of copper stock, and the situation in the play prompted her to see if hers were as treacherous as those owned by Abe and Angie. Taking them to a broker's office in Los Angeles, she found the stock was up several points, and so she sold it for a fair profit.

Graham Moffat is the author of the most famous play of Scotch life ever seen in America, "Buntly Pulls the Strings." The photoplay rights to this international success have been obtained by the Goldwyn Pictures Corporation; and the unforgettable "Buntly" will soon find herself copyrighted in celluloid.

At last "The Slim Princess" will make her screen debut. The famous play by *George Ade* and *Henry Blossom* which set all America laughing for many seasons will be pictured by the Goldwyn Company. *Mabel Normand* is to be the "slim princess."



(Right) Building a porch for Paramount's "The Fighting Chance." (Below) The harder the building burns the better these Universal cameramen like it





CONSTANCE TALMADGE

*can demonstrate the value of a smile ever so fascinatingly.
She is one of the brightest stars of the First
National constellation.*



DRAMATIC MIRROR

OLIVE THOMAS

Famous beauty of the stage and screen, whose next picture will be entitled "Youthful Folly." Aside from being the star of this Selznick picture, Miss Thomas is also the author of its story.

THIS WEEK'S BROADWAY PICTURE SHOWS

THE STRAND

Special Washingtonian Bill and Neilan Feature

Some musical and patriotic reminders of the birthday anniversary of the Father of Our Country—the famous George Washington—are harmoniously blended into the current program at the Strand.

The Strand Symphony Orchestra, with Carl Edouarde doing yeoman and superb work with the baton, started proceedings with an overture entitled "The Evolution of Yankee Doodle" (arranged by M. L. Lake), that enabled the musicians to put a lot of skill and vigor into a fantastical musical layout that included some of the old revolutionary tunes that enlivened that Sunday crowd noticeably.

The Strand topical review was interesting and entertaining, the assortment of scenes taken by traveling camera men for different weeklies, being well selected. What was prettily, picturesquely and effectively staged was a number, *Love's Old Sweet Song* that the Strand Ladies Quartette (also billed as the Braham Quartette) offered in combined vocal arrangement that was applauded. Upstage in what represented an old-fashioned living room interior of the days of 1776, four women, Lois Bennett (soprano), Hilda Gelling (alto), Elinor Hughes (contralto) and Zilla Wilson (soprano), dressed in attire appropriate to the times, sat and sang the old song sweetly.

Everybody left the Strand impressed and making favorable comment upon Marshall Neilan's red-blooded picturization of James Oliver Curwood's dramatic story of the Canadian northwest, entitled "The River's End." It's Neilan's first independent feature and if it is to be accepted as a criterion of what the film fans are to expect from Neilan's factory then Neilan as a director and producer of big features is here to stay. It had its thrills and was rare and satisfying picture dessert for a holiday crowd.

There was a Christie comedy, "Monkey Shines" that followed the Neilan film and for the most part it served its part exceedingly well, causing laughter that proved the comedy worth of the subject.

The organ solo, "American Fantasia" was well played. In the orchestral accompaniment *Dardanella* was included in the arrangement and it was played in great shape.

Washington's Birthday Program at the Strand—Rialto Shows De Haven Comedy—Plantation Melodies at the Rivoli—Capitol Singers in "Cavalleria Rusticana"

THE RIALTO

Carter De Haven Comedy and Marguerite Clark Feature

The overture which the Rialto orchestra is playing this week is Suppe's "Pique Dame." It is a very triumphant sort of piece that gives the brass and kettledrums an opportunity of making plenty of harmonic noise.

Following this was the Rialto magazine and scenic film in which many current events were shown in their newsy way. There was the Princess Mary reviewing Girl Scouts of England; a British battleship on the Clyde; the overflowing of the Rhine, Germany. Probably the most interesting was the new apparatus which the traffic police are to use on busy corners. It is a sort of a house standing on stilts. The place was at Fifth Avenue and Forty-second Street. During the showing of this part the orchestra played *On the Sidewalks of New York*. A Pathe colorgraph helped the audience in their imagination, to travel to sunny Morocco.

I Hear You Calling Me, by Charles Marshall, was sung by Ludworth Frazier. He is a talented tenor. The feature for the afternoon, and also for the week, is a Paramount Artcraft Picture called "Easy to Get," with Marguerite Clark as the star.

It is a breezy picture based upon the adventures of a newly wedded couple. The wife hears the gentleman brag to a friend that she was "easy to get" and turns about to make things hard for friend husband. *When My Baby Smiles*, Berlin's latest hit, was played during the picture.

The orchestra played *Dardanella*, which was not numbered on the program. A Carter De Haven comedy followed called "Hoodooed." Fun runs rampant in this photoplay. All the forms which superstitious people use are displayed to ludicrous purposes; namely, bending four-leaf clover and horse shoe; throwing salt over left shoulder, opening umbrella in house, et cetera. John Priest closed the program with the difficult Bach "Fugue in G Minor" which he played effectively.

THE RIVOLI

Mark Twain's Huckleberry Finn in Photoplay Form

Mark Twain's immortal book, "Huckleberry Finn," in picture form is the feature photoplay at the Rivoli this week, and by the enthusiasm which the large audience seemed to receive it on Sunday it will be the cause of a crowded house for the rest of the week.

For an overture the orchestra rendered selections from Ponchielli's famous "La Gioconda," which has been a model for so many Italian operas since 1876. *Alma Doria*, soprano, and *Rose Reed*, contralto, assisted by the New School of Opera and Ensemble, was the vocal acquisition. A beautiful setting containing a pious-appearing tower, with a glass window of the kind used in churches, stood out prominently.

The Rivoli Pictorial followed, with many interesting current topics, some of which were: Dogs carrying mail to neighbors of Port Henry, N. Y., because of conditions brought on by excessive snowfall; building aeroplanes at College Point, L. I.; Canadians holding winter sports; Marshal Foch and French cabinet; Uncle Sam building jungle aeroplanes; Cuba welcoming British minister, etc.

"Plantation Melody," by the Rivoli chorus and orchestra, was the next item on the program. A group of Southern dressed gentlemen and ladies sitting and standing about a setting picturing the sunny South sang *Massa's in the Cold*, *Cold Ground* and *Old Black Joe*. Both songs were rendered splendidly.

The feature followed, after which a C. L. Chester comedy called "Four Times Foiled" amused very much the kiddies in the audience. By the way, the program this week seems to be built for the tastes of the kiddies. A clever group of animals, a horse, dog and monkey, do amazing tricks that make the picture very entertaining. Professor Firmin Swinnen played on the organ *Love's Dream*, a composition of the priestly Liszt.

THE CAPITOL

Grand Opera Vies With New Clara Kimball Young Picture

Undaunted by the disappointment caused by the inanimate production of "In A Persian Garden" the Capitol Theater management turned right around this week and substituted a presentation of "Cavalleria Rusticana" that was a 100 per cent. improvement over the operatic offering last week.

Not only was there a full complement of cast and a cast that could sing, the scenic investiture was all that could be desired, with John Wenger again showing his artistic hand. Atop of a splendid singing interpretation by Bertha Shalek, soprano; Louise De Lara, mezzo-soprano; Cesar Nesi, tenor; Harry Luckstone, baritone; Naven Fedora, contralto; adequate scenic surroundings, complete electrical effects that tremendous orchestral power of the Capitol, with eighty musicians playing under the magic wand of Nathan Finston, with the combined organ effect, with Arthur Depew adding to his reputation as its master, playing an accompaniment throughout that made the presentation all the more elaborate and all the more effective.

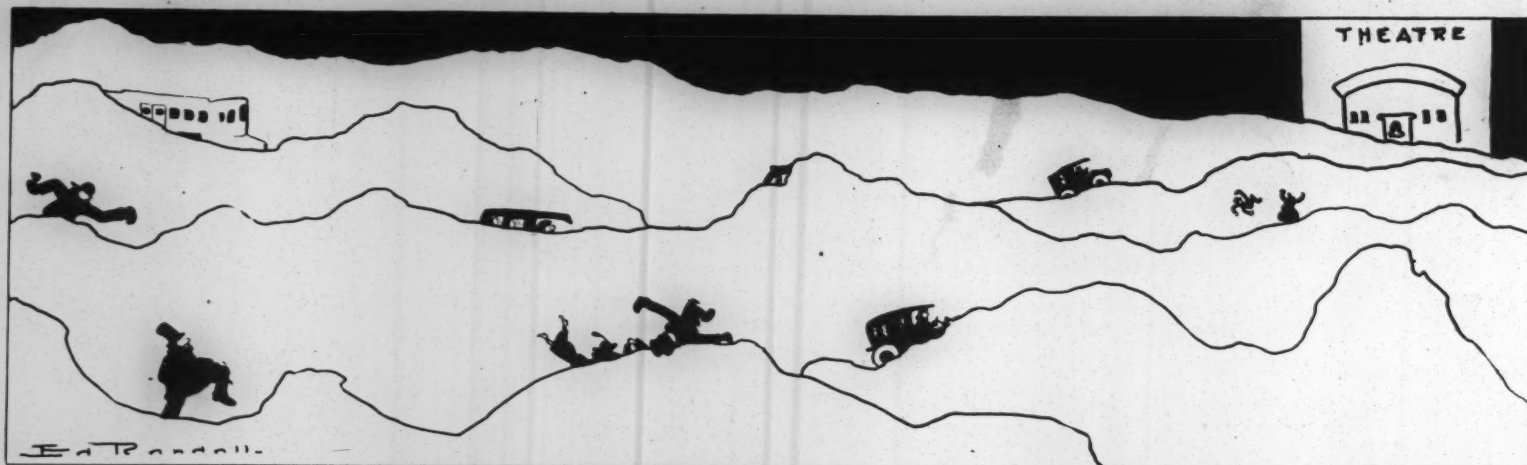
Praise must be bestowed upon the Capitol Symphony Orchestra for the way it played the "Merry Wives of Windsor" picture.

The picture part of the Capitol show is above par. That short reel—the first of a series of detective films reaching the screen from the files of William J. Flynn, former chief of the United States Secret Service, and now Director of the Bureau of Investigation, Department of Justice, released via the Republic Distributing Corporation—entitled "The Silkless Bank Note," was a crackerjack all the way.

The program feature was the latest production from the Equity Pictures Corporation, with Clara Kimball Young as the star and the subject entitled "The Forbidden Woman."

There was also a new installment of the Capitol News, with scenes selected from the divers weeklies and also a Prizma Colorland Review that had some interesting "exteriors" of city and country in the natural colors.

One must not overlook the Hank Mann comedy film, "The Blacksmith" which had some ludicrous scenes and some decidedly funny captions.



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GERALDINE FARRAR

One of the most popular stars of the day, both on the screen and in the realm of grand opera, who is appearing in Goldwyn features. Miss Farrar was the first operatic star of great magnitude to act for the camera



MARGUERITE
CLARK

One of the very best little comediennees Paramount-Artcraft pictures have to offer. Everybody tries to see Miss Clark when she appears at the theater—they enjoy her charm and winsomeness

SCREEN NEWS OF THE WEEK

ATTACKS WALL STREET'S MOTIVES Dwan Points Out Menace to Film Industry of Big Financial Interests—Independent Producers to Combat It

ASSERTING that the time is fast approaching when presidential elections will be decided upon the motion picture screen, Allan Dwan, film producer, told a group of picture men Saturday at a luncheon to Thomas H. Ince at the Hotel Claridge that Wall Street interests are seeking to control the industry for political reasons.

"Wall Street wants the motion picture because of its news interest," he declared, "and its primary consideration is political. The financial aspect is only secondary. It recognizes in the screen a great medium for propaganda and it will attempt to gain control of the industry to further its own political, social and economic interests."

Mr. Dwan, with Thomas H. Ince, Marshal Neilan, Maurice Tourneur, Mack Sennett, George Loane Tucker and J. Parker Read, Jr., recently have formed an association to be known as the Associated Producers, which has

as its purpose the keeping of the industry on an independent basis. Mr. Ince arrived in this city Saturday from Los Angeles in connection with arrangements for the distribution of pictures to be produced by the association. In a short talk he outlined the plan of independence of the new organization, of which he is the nominal head. He said that the new organization will not be limited solely to the producers with whom he is allied, but that any independent producer whose films meet the required standard of excellence can join it.

Many well known motion picture men and women in this city were at the luncheon. Tom Moore, motion picture theater man from Washington, presided as toastmaster.

Mr. Ince, who returns to Los Angeles the latter part of the week, addressed the class studying photoplay writing at Columbia University last Monday night at the university.

Battle for Sunday Pictures in New Jersey

An extensive campaign has been launched to secure an amendment to the blue laws of New Jersey to provide for the exhibition of motion pictures on Sunday. This is the fourth year that an effort has been made to open theaters on Sunday in that state, and from all reports it is apparent that the work during the previous campaigns has been productive of much good, and thousands of recruits have been secured for the silent drama.

Although the bill will not be introduced in the Legislature at Trenton for several days, nevertheless a splendid start has been made in preparation for this right and a comprehensive program carefully worked out through which every exhibitor in the state will be requested to lend his aid to the campaign.

Signs Second Star

The R. C. P. Smith Syndicate of Los Angeles, which recently engaged Zasu Pitts, the Brentwood star, for a series of six five-reel pictures, has signed Georgie Price, who for a number of years was with "Cuddles" Lee, more recently known as Lila Lee, in Gus Edwards' review, which played over the Keith circuit for a number of seasons.

Miss Pitts will be seen in a version of Zangwill's "Merely Mary Ann," while Price will appear in "School Days."

To Name Town for Mary Pickford

There is a movement on foot among some of the prominent citizens of Grand Rapids, Wisconsin, to have the name of that town changed to "Pickford," Wood County, Wisconsin. There seems to be so much confusion between the Wisconsin town and Grand Rapids, Michigan, that the Grand Rapids-ers of Wisconsin experience a great deal of trouble with misdirected mail and the like.

Big Sennett Comedy

Mack Sennett is producing "Down On the Farm," his latest five-reel super-comedy. Mr. Sennett has trained dogs, cats, chickens, turkeys, geese, cows, pigs, and other animal life on the farm which play various parts in the picture. Leading the animal cast is Teddy, the famous Dane dog.

Louise Fazenda, as a farmer's daughter heads a cast which includes Marie Prevost, Ned Finlayson, Bert Roach, Harry Gribbin, John Henry, Jr., and many others. John Henry, Jr., is a two and one-half year old Sennett star who does some remarkable and appealing work with Teddy and other animals in "Down On The Farm."

Bushman's Son in Films

Ralph Bushman, eldest son of Francis X. Bushman, is to become a screen player, making his debut under the tutelage of Al Christie.

Young Bushman arrived in Los Angeles a few days ago with the determination to enter pictures and make good so that he could send for his mother to whom he is very devoted. He hopes to have her there by summer with his three sisters and brothers, the latter, the baby of the family. Ralph is not yet eighteen and is just out of school, having spent three years at the Staunton, Va., Military Academy.

To Have Albany Office

The Famous Players-Lasky Corporation has secured property in Albany which will be remodeled into a spacious office building as the headquarters of the corporation in Albany.

With the closing of the Rochester and Syracuse offices of the company, all films will be distributed from Albany, as far west as Rochester, and as far south as the Pennsylvania border.

The corporation will employ an office force of between 40 and 50 persons.



CHARLES C. BURR
Formerly Assistant General Manager
of Distribution for Famous Players-
Lasky, now Producing Gibraltar Pic-
tures.

First Vivian Martin Film

The newly formed Vivian Martin Pictures, Inc., of which Managing Director Edward Bowes of the Capitol Theater is the head, is in readiness to proceed with the production of its first super-picture. One of William J. Locke's best stories has been secured for the initial effort. John W. Noble, long director for Olive Thomas and other screen stars, has been engaged to direct Miss Martin. He has just returned from a hasty trip to Florida to secure "locations," and is now hard at work engaging the few remaining members of the cast to support Miss Martin, the majority having been engaged some time ago. The company will leave for Florida within a few days to start operations.

"Is America Worth Saving?"

Through the co-operation of a group of public spirited citizens representing all sections of the country, the educational department of the Universal Film Manufacturing Company has begun the work of adapting the motion picture to the definite and practical uses of Americanization, in line with the great national campaign of Americanization now being conducted by more than thirty organizations.

Initial scenes were made in New York this week, and the picture will be completed within a month and made ready for distribution to motion picture theaters throughout the country.

Next Olive Tell Picture

Olive Tell's second screen vehicle for Jans Pictures, Inc., is an adaptation from Charles Belmont Davis's well known book, "Nothing a Year."

Lucile Lee Stewart and Edmond Lowe take the principal supporting roles. Other members in the cast are Donald Hall, Annette Bode, Warner Richmond and Stanley Walpole.

IS THAT SO!

Dorothy Walters, who is a member of the company supporting Billie Burke in "Away Goes Prudence," is posing for J. C. Leyendecker for the cover of the Easter number of the *Saturday Evening Post*.

Philip Rosen, who finished "The Road to Divorce" with Mary MacLaren a few days ago, is now busy on the manuscript of "Virginia," which will be placed on production at Universal City next week.

Erich Von Stroheim promises the early completion of his recent production, "The Devil's Passkey," his second contribution to the Universal-Jewel series.

Eugene O'Brien is writing a scenario for a play in which Americanization will be the main theme.

Florence Reed, Mollie King and other stars will act as the judges in a contest to select the most beautiful girl cashier in motion picture theaters.

Jack Ford is nearing completion on "The Girl in Twenty-Nine," the photo-drama starring Frank Mayo and based on Elizabeth Jordan's novel, "The Girl in the Mirror."

John Emerson has returned from Palm Beach this week with the films of the new motion picture, "The Love Expert," which has Constance Talmadge in its leading role.

Corinne Griffith is at work on a five-reel screen version of "The Memento," one of O. Henry's short stories. Earl Metcalf and Rod La Rocque have the principal male roles. The outdoor scenes have been taken in snow-covered sections of Saugerties and its environs.

Lynn Reynolds, who directed Harry Carey in "Overland Red," his most recent production, began his career as a newspaperman, and later became stage director of the famous Elitch Stock Company in Denver.

Christy Cabanne, who has just produced "Burnt Wings," with Frank Mayo, gained his early experience in the American navy, and later appeared on the dramatic stage for several years before he became David Griffith's chief of staff.

Matt Moore, one of the brothers of Tom and Owen, who is playing opposite Enid Bennett in "Hairpins," is known about the Thomas H. Ince studios, where the picture is now in the course of production, as the "Silent One."

Thurston Hall, last seen on the screen in Cecil De Mille's all-star production, "We Can't Have Everything," is portraying the title role in Willard Mack's latest work for the screen, "The Prince of Pines."

Jack Nelson, former leading light of the legitimate stage and later an ambitious pupil under Thomas H. Ince at Inceville, has been placed under contract by Mr. Ince to direct the Douglas MacLean and Doris May productions.

Claire Whitney, who is featured in "Mothers of Men," is an ardent student of Japanese literature, particularly poetry. She is collecting a library on Japanese subjects.

Arline Pretty has been signed for one of the leading roles in "The Prince of Pines."

SCREEN NEWS OF THE WEEK

STAR RECEIVES REWARD

Richard C. Travers Wins \$1,000 Prize from U. S. Photoplay Corporation

RICHARD C. TRAVERS has just contracted with the United States Photoplay Corporation to play the star part in "Determination." Travers is under a twelve weeks' specific contract. One of the big events in "Determination" is a Boxing Match under the auspices of an International Sporting Club in Paris. He boxes twelve fast rounds.

The United States Photoplay Corporation has been advertising for some time, offering \$1,000 reward and received over 300 applications for this specific part. Mr. Travers was selected in the main on account of his past experience as a motion pic-

ture actor, being an all-round athlete and qualifying to all conditions as per the \$1,000 reward, and specifically selected by Captain F. F. Stoll, the author, on account of being one of the first motion picture stars to volunteer for foreign service in the world war where he served with honor for thirty-two months and was commissioned a captain. The \$1,000 reward was paid him at the Occidental Hotel in Washington, D. C., in the presence of United States Senators, Congressmen, some of the most prominent people in Washington and any number of commissioned officers.

Billie Burke Remains

Billie Burke is winding up her picture contract with the Famous Players-Lasky Company in a comedy feature entitled "Away Goes Prudence." While no announcement has been made an arrangement has practically been consummated whereby Miss Burke is to star another year under the Famous Players-Lasky banner. Incidentally it is rumored that Miss Burke is to appear in a New York revival on the stage of "The School For Scandal."

"Empty Arms" Held Up

Despite the fact that they have received many large offers for their initial offering, "Empty Arms," starring Gail Kane and directed by Frank Reicher from Willard King Bradley's sensational screen story, Lester Park and Edward Whiteside are holding back particulars of the release date of the picture until the return of Byron Park, president of Photoplay Libraries, Inc.

Walthall's Special Films

Henry Walthall is to be starred by a company bearing his name in special pictures.

Comedy the Best School

"Comedy is the best school for dramatic emotional acting in pictures," says Fountaine La Rue, Universal star. "That is especially applicable to one who, like myself, comes from the stage, but it is also true of the totally inexperienced. My stage experience in France and the Continent in general did not do nearly so much for my film acting as a year spent in comedy. Two and five reel comedies teach one time values; the mechanism of action that will be found necessary for even the experienced stage actress to add to her accomplishments on joining pictures. I can heartily recommend comedy for the beginner."

Next Rinehart Picture

The next Mary Roberts Rinehart picture to be made by Goldwyn for Eminent Authors will be based on her story, "Empire Builders." Cullen Landis will play the part of the "great" boy.

GUY EMPEY RETURNS

Filming of Special Picture "Oil" Completed

Guy Empey has returned from the South, and announces that the filming of his Special Production, "Oil," has been completed. Mr. Empey, his co-star, Florence Evelyn Martin, and leading members of his company have just concluded a two weeks stay in the region of the Louisiana oil fields. Headquarters were established at Shreveport, and the work of picture-making proceeded both in and around that centre of the oil boom, and at Caddo Lake, Homer and other hot-beds of the oil-seeking activity.

Most of the filming for which Empey took his company South required actual location on the oil-fields themselves. Empey obtained several dramatic scenes of the drilling of the oil-wells, including the bringing in of a gusher.

To Start Work Soon

William D. Taylor, having completed the last of his series of Realart features, starring Mary Miles Minter, will soon begin work on the first of the special William D. Taylor Productions. These the Paramount company will put upon the market to get full advantage of the prestige earned by this able director by the manner in which he handled Mary Pickford, Marguerite Clark and other stars before and since the recent war. He left his artistic work to go into the service in 1917.

Margarita Fisher as a young stenographer in "The Dangerous Talent" (American)



(Above) Making up the "extras" for Universal's "The Beautiful Beggar." (Left) Building a home in "The Fighting Chance" (Paramount)



To Direct "Determination"

Harry McRae Webster has just closed a contract with Capt. F. F. Stoll, the author of "Determination" to direct the production of this photoplay. "Determination" is being produced by the United States Photoplay Corporation and actual production will start on June 1st at Grantwood, N. J., where their studio is located.

New Priscilla Dean Film

"The Virgin of Stamboul," the Priscilla Dean production which Universal officials claim cost \$500,000 to produce, is being put through the final stages of work at the Fort Lee laboratories.

Enid Bennett's New Film

Marjorie Benton Cooke's "The Incubus" was lately purchased by Thomas H. Ince as a starring vehicle for Enid Bennett.

Burton King to Produce

Burton King, the well known motion picture director, has completed arrangements to produce a series of pictures under his own name. Production will be begun at once on the first of the series, a comedy drama by Lawrence McClosky and Harry Chandler, based on "The Road to Arcady," a novel by Edith Sessions Tupper.



DRAMATIC MIRROR

DOROTHY GISH

The piquante Paramount comedienne who has endeared herself to lovers of the photo-drama by her charm and originality. Her next picture will be "Mary Ellen Comes to Town"



(C) Lumière

HELEN FERGUSON

Who lends a charming personality and fine dramatic work to the support of William Russell in the Fox picture "Shod with Fire"



DRAMATIC MIRROR

VIRGINIA FAIR

One of the winners in the recent "Fame and Fortune" contest who has been placed under a long term contract to appear in Universal pictures.



DRAMATIC MIRROR

ELAINE HAMMERSTEIN

The young film star who is achieving great popularity by her clever work in Selznick pictures. Her latest picture is "Greater Than Fame"

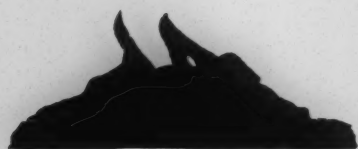
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Occupation

VIVIAN MARTIN—Her Great Screen Dreams Come True

VIVIAN MARTIN'S dream has come true. She is now a picture star at the head of her own company and will have all the scope she desires in making just the sort of Vivian Martin pictures that Vivian Martin has been longing to make for years. Not that the clever little film actress has been in the photoplay realm for ages but that she has been in it long enough to cherish the hope that she would some day have her own company.

Miss Martin is back on Broadway after an absence of three and one-half years spent in picture work with the Famous Players-Lasky Company on the Pacific Coast and she is the happiest little woman imaginable. Miss Martin, after taking a good rest and having seen all the big shows and the new pictures and visited the shops and purchased her new spring wardrobe is going to pitch head and shoulders into her new starring venture with the Vivian Martin Pictures, Inc.

We asked her about the new starring project. With her face wreathed in a happy big smile, she said: "It has been the dream of my picture life to be able to have plenty of time to devote to picture productions and I can't begin to tell you how happy and enthused I am over the work I am to do under the new contract.

"At last I shall be able to play grown-up parts, but not for a minute will any of my pictures have me do-

Charming Comedienne Now a Star at Head of Own Company—Wants to Play Grown-Up Parts But Never Any 'Vamps'—How She Made Her Screen Debut

ing the vamp. It is a great honor to head your own company, but to me it also means work—hard work and lots of it. I don't think there is anything as wonderful as work."

We asked her just how she came to enter pictures. For a minute Miss Martin's girlish face assumed a quizzical expression as she reflected, and then came another smile as she recalled, "Oh, yes, I remember that I was playing in 'Stop Thief' at the time—I was on the stage once as you perhaps know—and I rushed madly to the studio in Fort Lee, N. J. I went there for a picture trial under Maurice Tourneur's direction. I thought all I had to do was to stand before the camera for a few 'poses' and the rest would be easy.

"I also remember that I was petrified or rather scared to death, if I may use the term, when I heard that motion picture camera start to click. Mr. Tourneur tried me out on moods. He first had me expressing an attitude of happiness. The next thing I knew he had called me closer to him, nearer the camera and said he had heard some things about me that

were uncomplimentary. I flew into an instant rage, then and there, and took him to task for making such a statement when he did not know me and that it was rather an uncalled for procedure, anyway when I was there to try out for the films. Meanwhile the camera had clicked ruthlessly away, but in my sudden indignation I'd apparently forgotten that it was catching me there in an ugly frame of mind.

"Then when Mr. Tourneur changed his attitude and said it was all over, that the play for the mood he desired had been successful, I danced, sang and hopped around in wild glee, glad that it was over and that I had gotten through with it. Imagine my surprise when I discovered that I was still in camera range and that it had taken me in the upstage display of real personal happiness.

"That click of the camera! It seemed ages before I could get used to it as it scared me terribly at first. But now! Its click is consoling and it is really the only audience you have with you in picture making. But I shall never forget my first days.

'First night' stage appearances were not to be compared with that continual clicking of that camera when I was before it during the preliminary season.

"I am not a New Yorker as many think. I'm from Michigan. I was born in a little town called Sparta, which I presume makes me a Spartan. I think Michigan is a great state, but I have been away from the old home town so long that I doubt whether I would know it if I went back there on a visit. But I do recall some happy days spent in Grand Rapids.

"My hobby is motoring. I love my car. But there are three pals in our happy little family, my mother (she's now east fixing up things so that we shall make our home in the east for the present any way), my cat (her name is Fluffy) and myself."

Miss Martin is the picture of health; she is young, comely and happy; she is to start new work and her first director will be John W. Noble. As to the text and theme of the first feature, that is a story in itself, and which some day the publicity department of the Vivian Martin Pictures Inc. will divulge in a specially confirmed statement.

But one thing will be certain. It will have Vivian Martin as its star and it will not be a story that the censors will have to sit up nights to blue pencil.



(C) HOOVER

VIVIAN MARTIN

The dainty little star of many pictures who will celebrate her return to the realm of screen drama after a long absence by appearing at the head of her own company, Vivian Martin Pictures, Inc.



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Creative Designer

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A
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K

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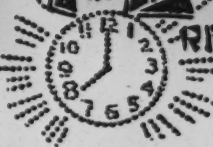
(Franklin H. Sargent, President, Daniel Frohman,
John Drew, Augustus Thomas, Benjamin F. Roeder.)

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Santley, Harry Pilcer, Harry Clark, Taylor Holmes, Barney
Gilmore, Mary Fuller, Marie and Florence Nash, Barbara
Tennant, Dolly Sisters, Lillian Walker, Violet Mersereau
and others.

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WHERE THE SHOWS ARE PLAYING ON THE ROAD

CALGARY: GRAND—19-21. The Gallo English Opera Co. sang "The Mikado," "Pinafore," and "Chimes of Normandy" to crowded and delighted houses.

CINCINNATI: GRAND—"See-Saw" proved to be a delightful diversion in the way of musical comedy after some of the weird concoctions we have had in recent weeks. There was a real plot, some genuinely good music, and a cast that could both act and sing the roles to which they were assigned. That is saying a lot in these days of theatrical misfits. **LYRIC**—Mme. Bertha Kalich pleased critical theatergoers with her splendid work in "The Riddle: Woman."

CLEVELAND: SHUBERT—**COLONIAL**—Louis Mann in "Friendly Enemies" begins his second and last week here. He is playing to capacity business. Week of March 1 the Winter Garden Company will present "Shubert Gaieties of 1919." **OPERA HOUSE**—Patricia Collinge in "Tillie," is being well received by excellent audiences. Week of March 1 "George White's Scandals of 1919."

EDMONTON: 16-18. The Gallo English Opera Co. played to big business in "The Mikado," "Chimes of Normandy" and "Pinafore." Fine company.

ELLENSBURG, WASH.: Leo Carillo appeared in "Lomardi, Ltd.," supported by a strong company February 12.

FORT DODGE, IOWA—"Somebody's Sweetheart," Feb. 13, to packed house; excellent company; splendid satisfaction; something quite different from the rest. "Bringing Up Father," Feb. 16, to capacity; company and play mediocre.

LA CROSSE, WIS.: **LA CROSSE**—"Tea for Three" played to a packed house. The audience was well pleased.

LEXINGTON, KY.: **OPERA HOUSE**—Billy Clark-Ruth Goodwin and Company in "Frivolities of 1920" week 9-14.

MONTREAL: "Good Morning, Judge," delayed by storm, opened 17th to fair business. It has many bright lines, but to those who have seen the play it seems like a good thing spoiled. The music is ordinary and the principal singers mediocre. George Hassel proved a host in himself.

PHILADELPHIA: BROAD—Robert B. Mantell enters on the second and last week of his Shakespearean repertoire. The new

scenic production of "Julius Caesar" will be given four times, "The Merchant of Venice" twice, together with "Richelieu," "Macbeth," and "Hamlet." Fritz Leiber plays the title-role in "Hamlet." Last week Fritz Leiber and Genevieve Hamper won considerable praise for their excellent performance of "Romeo and Juliet." March 1 "The Irresistible Genius," a new comedy of "Youth." **FORREST**—Last week of "Ben Hur." Richard Buhler as Ben Hur. "Listen Lester" follows March 1, with Ada Mae Weeks. **GARRICK**—"Dere Mable," Marc Klaw's latest musical show, with Louis Bennison as "Bill." Two weeks. **ADELPHI**—Last week of the thriller, "The Crimson Alibi." Harrison Hunter and Bertha Mann head the fine cast. "Somebody's Sweetheart" moves to the Adelphi from the Chestnut Street Opera House, March 1, for one week. **LYRIC**—William Hodge packing them in with "The Guest of Honor" indefinite. **SHUBERT**—Last week of the delightful "Greenwich Village Follies." March 1, "Take It From Me." **CHESTNUT STREET**—Last week of "Somebody's Sweetheart." William Kent, Louise Allen, and Ardelle Cleaves put this agreeable show over in great style. G. M. Anderson's "Frivolities of 1920" March 1. **WALNUT**—Last week of the successful return engagement of "Twin Beds."

PITTSBURGH: NIXON—Geo. M. Cohan's great comedy "A Prince There Was," had a splendid opening here. It is followed by "Angel Face," and Mr. Victor Herbert, Manager Harry Brown of the Nixon announced, "will positively conduct opening night." **ALVIN-SHUBERT**—Theda Bara was the attraction here and the public were deeply interested in seeing and hearing the Movie celebrity in "The Blue Flame." Next week "A Voice in the Dark" is the offering. **PITT-SHUBERT**—"Cappy Ricks," was on the boards here this week.

ST. PAUL: METROPOLITAN—Fanchon and Marco 1919-1920 Revue is the attraction at the Metropolitan this week.

SAN DIEGO: SPRECKLES—Feb. 16-17, "Parlor, Bedroom and Bath" drew well.

SAN FRANCISCO: COLUMBIA—David Warfield opened Feb. 16, in "The Auctioneer," directed by David Belasco. Dave being a San Francisco boy and well liked and his acting being appreciated, received an ovation. Notwith-

standing that he has given us "The Auctioneer" many times before, the house was filled to S. R. O. and it will so continue during his engagement. He remains with us only two weeks. **CURRAN**—San Carlos Opera company for the third and last week. The company did very well. On Feb. 22 Kolb & Dill will come to the Curran for two weeks.

SELMA, ALA.: ACADEMY OF MUSIC—"The Wanderer," Feb. 17; the finest performance ever given in the city of Selma. Standing room signs were posted before the curtain rose. Schuster.

TORONTO: ROYAL ALEXANDRIA—"Shubert Gaieties," with Jack Norworth, Harry Watson, and Janet Adair. Usual Winter Garden Pot Pourri. Nothing startling except scenic environment. Attendance is not an overflow by any means. (Prices too high.) **PRINCESS**—Patricia Col-

linge as "Tillie" to capacity houses.

VANCOUVER: Walker Whiteside was a fine impression on the audiences at the Avenue, on the occasion of the three nights' performance of "The Master of Ballantrae." The vogue for romantic plays seems to be returning, if the welcome accorded this drama is any criterion. It is a long time since Vancouver has had a company of the superior quality of that supporting Mt. Whiteside. Wood.

WILKES-BARRE: GRAND—Monday and Tuesday, "The Gumps"; fair business. Wednesday, Jewish play, "Heartless People." Thursday, "Keeping Up with the Joneses"; nothing out of the ordinary. Saturday, two performances, "Mutt and Jeff's Dream"; passable. Coming—Feb. 23-24, Florence Nash in "Cornered"; 25-26, Fred Stone, "Jack O'Lantern." Briggs.

WHERE'LL WE EAT?

Cafe Boulevard

The Cafe Boulevard inhabits the Hotel Normandie at Broadway and 41st Street, and is patronized by many others than the residents of the place. In the good old days of yore, the Cafe Boulevard was located on Second Avenue at Tenth Street, and there were tables on the balcony overlooking the public square. The popularity that the old location enjoyed has only been transferred to their present quarters; in fact, it has even increased, for the crowds wend in and out around Times Square, and the wending is not far to the Normandie.

The Alps

There was a snow storm in New York City once upon a time. Long lines of doughty men piled the snow up into great heaps with shovels. Then it seemed most natural to scramble up the side of a snow drift and slide down the other side and into "The Alps." It is on Sixth Avenue at 58th Street, and after dining amid its krag and crags, it is consoling to reflect that even after the snow melts and is no more, that "The Alps" will remain.

The Pekin

This is a splendid Oriental pagoda of cakes, chop suey and sweetmeats. For those who love the graceful rhythm of the dance, there is an orchestra of parts, the Musical Hunters, and a floor for dancing like unto itself alone. Then to make time pass even more blithely, Arthur

Hunter presents a typical cabaret revue called "Dardennella," with dancing girls all in a row, and singing maidens in a similar arrangement.

Hotel des Artistes

This is one of those exclusive and de rigueur establishments where the unwashed are taboo and solitude reigns supreme. Nothing is allowed to mar the silence and quietness of les Artistes. It is set down where West 67th Street butts into Central Park, unpoetically called Central Park West. Only the musical purr and hum of imported motor cars breaks the stillness on the highways round about, and even the musicians play their refined airs on muted instruments. Inside the dining room not a sound is heard as rubber heels tread but softly on deep rugs, and silks harmoniously rustle in juxtaposition with luxurious plush.

Rogers' Restaurant

Rogers' Restaurant is at Sixth Avenue and 45th Street. It is a place which is succeeding in living down its former fame for cocktails by the sheer excellence of the food purveyed. The dining rooms are spacious, the waiters punctiliously careful, the ceilings lofty and it is altogether one of the best restaurants in town in which to be seen. The hoi-polloi, the Hottentot and the benighted of other races would be ill at ease in such an air of insouciance.

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FREDERICK STAHLBERG, Conducting

RIALTO

Marguerite Clark

IN

"EASY TO GET"

Paramount-Artcraft Picture

Comedy

Scenic

Review

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RUBY MYERS

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peace. THOMAS PATRICOLA.

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THE EDITOR
RIDGEWOOD, NEW JERSEY

VAUDEVILLE BILLS

WEEK OF MARCH 1st

(Week of March 8th in Parenthesis)

NEW YORK: ALHAMBRA—Chong & Moey; Millership & Gerard; Mollie Fuller Co.; Kelly & Molack; Recrides (N. Y., Colo.); Wm. Gordon Dooley; Morin Sisters. COLONIAL—Allan Rogers; Marguerite & Alvarez; Harry Langdon Co.; The Magleys; Santley & Sawyer Co.; Elizabeth Murray; Bernard Granville; Mason Keeler Co. RIVERSIDE—Ryan & Ryan; Harry Fox & Co.; Wilkie Bard; Renton & Fields; Koso & Moon. ROYAL—Tosart; Griff (B'klyn, Bush.); Tarzan; Margaret Young; Permane & Shelly; Glenn & Jenkins.

BROOKLYN: BUSHWICK—Wm. Gaxton & Co.; M. & J. Dunedin; McMahon & Chappelle; Will Oakland; Roscoe Ails Co. ORPHEUM—Elinore & Williams; Great Richards; Belle Baker (B'klyn, Orph.); Juggling Nelsons; May Wirth & Co. (N. Y., River.); Wm. Seabury & Co.; Margaret Padula; Boyarr Troupe (B'klyn, Bush.); Franklyn Ardell & Co.

BALTIMORE: MARYLAND—Rubeville; E. E. Adair; Rae Samuels; Mosconi Family; Kane & Herman; Wilton Sisters (Wilmington, Garrick); C. & F. Usher; Martya & Florence.

BOSTON: KEITH—Mme. Sylvia (B'klyn, Orph.); Stone & Kalisz; Dorothy Breamer; Once Upon A Time; Aerial Lloyds; Wheeler Trio; Kramer & Boyle; Ford & Cunningham.

BUFFALO: SHEA—Herman & Shirley; Balot 3; Bert Errol; Geo. Kelly & Co.; Laurel Lee; Doley & La Tour; Dotson.

CALGARY: ORPHEUM—First half; 4 Marx Bros.; Mahoney & Auburn; Lucos & Incz; O'Donnell & Blair; Basil Lynn & Co.; Ben K. Benny. (Same bill plays Victoria 2d half.)

CHICAGO: MAJESTIC—Dresser & Gardner; Imhoff Conn & Corinne; Maude Earl Co.; Joe Browning; 3 Bobs; Kharum; Samarooff & Sonia. PALACE—Singer's Midgits; Dolly Kay; Muriel Window; Homer Miles Co.; Jas. Cullen; Rice & Werner; Le Rue & Dupree. STATE LAKE—Evelyn Nesbit; Billy McDermott; T. & K. O'Meara; Gruber's Animals; Crawford & Broderick; Cartmell & Harris.

CINCINNATI: KEITH—Elida Morris (Louis, Keith); Creole F. Plate (Indp., Keith); Overseas Revue; Dugan & Raymond; Millard & Martin; 3 Danoise Sisters (Cleve., Keith).

CLEVELAND: KEITH—Lida McMillan Co.; Ragged Edge; Vernon Stiles; Lillian & Twin Bros.; Martin & Webb; Follic Sisters.

COLUMBUS: KEITH—Cook & Perry; Anatol Friedland; Patricola (Pitts., Davis); Diana & Robins; Morgan & Gates; Jessie Haywood Co.; Tuscano Bros. (Tole., Keith).

DAYTON: KEITH—Royal Gascoynes (Colum., Keith); Victor Moore Co. (Colum., Keith); Emily Darrell (Colum., Keith); Olsen & Johnson; Fred Berrens (Cleve., Keith); M. & M. McFarland (Colum., Keith); The Regals.

DENVER: ORPHEUM—Mortons; Lyons & Yosco; Lew Brice & Co.; Bob Hall; Ruth Budd; E. & J. Connolly; McRae & Clegg.

DES MOINES: ORPHEUM—"Ye Song Shop"; Master Gabriel Co.; Stuart Barnes; Howard's Ponies; The Rickards; Grace De Mar.

DETROIT: TEMPLE—Mme. Herman; Zardo; Barrette; Raymond & Schram; Clara Howard;

Spanish Revue; McCormack & Wallace; Spencer & Williams. (All to Rochester, Temple).

DULUTH: ORPHEUM—Wilbur Mack Co.; "And Son;" Watts & Howley; Shelton Brooks Co.; Mirano Bros.; Sandy Shaw; Melody Garden.

ERIE: TEMPLE—Ara Sisters; Bert Howard; Wilbur Sweatman; B. Morgan & Co.; Challon & Keke; Jackie & Billie.

GRAND RAPIDS: EMPRESS—Jazz. Navy Octette; Billy Glason (Det., Temple); Lady Sen Mei (Tole., Keith); Chas. Henry's Pets; Eddie Barden Co.; Mayhew & Taylor; Belleclaire Bros.

HAMILTON: KEITH—Smith & Austin; Brisco & Raugh (Mont., Prin.); Otto & Sheridan; Sylvia Loyal; Slayman Ali Arabs.

INDIANAPOLIS: KEITH—Lew Dockstader; Shielah Terry Co.; Herbert & Dare; Anderson & Yvel; Gygi & Vadi (Cleve., Keith).

KANSAS CITY: ORPHEUM—Cressy & Dayne; Sylvester Schaffer; Will M. Cressy; Barber & Jackson; Roy & Arthur; Florence Tempest Co.

LINCOLN: ORPHEUM—Nat Nazarro, Jr., & Bd.; Bernard & Duffy; 4 Readings; Pietro; Eva Taylor Co.; Marmein Sis & Schooler; Lachmann Sisters.

LOS ANGELES: ORPHEUM—Josephine & Henning; Chas. Grapewin Co.; Sam Hearn; Edith Clifford; Ishikawa Bros.; Bert Fitzgibbon; Hickey Bros; Rainbow Cocktail.

LOUISVILLE: KEITH—Dream Stars (Cinn., Keith); Daisy Nellis; Ben Bernie (Cinn., Keith); Mrs. W. Surprise (Syr., Temple); Alfred Farrell Co.; Valecitas Leopards.

LOWELL: KEITH—Wheeler & Potter; J. C. Nugent (Port., Keith); Swift & Kelly (Port., Keith); Bert Melrose; Maryland Singers; Florence Henry Co. (Port., Keith); D. & L. Hurley.

MEMPHIS: ORPHEUM—Eva Shirley & Band; Johnny Ford & Co.; Sybil Vane Co.; "The Man Hunt;" Haydon & Eccelle; Robbie Gordone.

MILWAUKEE: MAJESTIC—Hyams & McIntyre; Santos & Hayes; Gallagher & Martin; Lambert & Ball; Brendel & Bert; 4 Aces; Mabel Burke & Co.; Herbert's Dogs. PALACE—Winston's Sea Lions; Claudia Coleman; Wood & Wyde; La Petite Revue.

MINNEAPOLIS: ORPHEUM—Olga Petrova; Rigoletto Bros.; Gene Greene; Frank Wilson; Musical Hunters.

MONTREAL: PRINCESS—Duffy & Sweeney; Lily Lena (Humil., Keith); Juliet; Thos. E. Shea (Bos., Keith); Fall of Eve.

NEW ORLEANS: ORPHEUM—Ciccolini; Harry Green Co.; Venita Gould; William Ebs; Meinotte Duo; Brendel & Bert.

OAKLAND: ORPHEUM—For Pity's Sake; Bessie Rempel Co.; Elsa Ruegger Co.; Harry Cooper; Van & Belie; Marconi & Fitzgibbon; Burns & Frabito; Ryan & Orlob.

OMAHA: ORPHEUM—Flashers; Frank De Voe & Co.; Polly Oz & Chick; Ernest Evans Co.; Hudler Stein & Phillips; The Duttons; Travers Douglas Co.

PHILADELPHIA: KEITH—Heart of A. Wood (Wash., Keith); Edwin George; Eva Tanguay; Albertina Rasch Co.; Jolly Johnny Jones; Lloyd & Christie; Jas. C.

Morton Co.; Libonati; Chas. McGood & Co.

PITTSBURGH: DAVIS—Eddie Foyer; Buzzell & Parker; The Briants; Valeska Suratt Co.; Margy Duo; Frank Brighton; Eleanor Cochran Co.

PORTLAND: KEITH—Alice Hamilton; Bailey & Cowan (Mont. Prin.); Cycling Brunettes; Sullivan & Scott; Stanley & Birnes; Burke Walsh & Duna. ORPHEUM—Emma Carus Co.; Jack Kennedy Co.; Ames & Winthrop; Ed. Morton; Marino & Maley; Mlle. Rhea Co.; Hughes Duo.

PROVIDENCE: KEITH—Camillas Birds (Phil. Keith); Breen Family (Phil. Keith); Morris & Campbell; Leon Varvara (Bklyn. Orph.); Bessie Clayton & Co.; Dillon & Parker; Hugh Herbert Co.; Frances Kennedy.

ROCHESTER: TEMPLE—Walter Brower; Moran & Wiser (Buf. Shea); Rose Me; LaToy's Models; Donald Sisters; Regal & Mack; Gardner & Hartman.

ST. LOUIS: ORPHEUM—Jimmy Hussey Co.; Lillian Shaw; Cartmeil & Harris; Will J. Ward & Girls; Lydia Barry; B. & J. Creighton; Indoor Sports.

ST. PAUL: ORPHEUM—Ford Sisters & Co.; Brent Hayes; Phina Co.; Mary Marble Co.; Chris Howard Co.

SALT LAKE CITY: ORPHEUM—Extra Dry; Ivan Bankoff Co.; Francis Renault; Steele & Winslow; Una Clayton Co.; Fay Courtney; Ford & Urmia.

SAN FRANCISCO: ORPHEUM—Henry Santry & Band; Lightners & Alexander; Maria Lo; Harry Jolson; Kinney & Corinne; Bruce Duffet Co.; Kennedy & Nelson; Morgan Dancers.

SEATTLE: ORPHEUM—Wm. Rock & Girls; Leo Zarrell Co.; Nan Gray; Mower & Avery; Baraban & Grohs; Harry Rose; Le Maire & Hayes Co.

SYRACUSE: TEMPLE—Ann Gray; 7 Bracks (Bos. Keith); Hunting & Francis (Bos. Keith); Swor Bros.; Valerie Bergere Co.; Trixie Friganza; Geo. McFarlane; Felix & Fisher.

TOLEDO: KEITH—2 Jestors (Colum. Keith); Vinie & Daly; Fallon & Brown (Colum. Keith); \$5000 a Year; Hubert Dyer Co.; U. S. Glee Club; Al Raymond.

TORONTO: SHEA—Jack Inglis (Wash. Keith); Bobbe & Nelson; Du For Bros. (Bul's. Mary); Kimberly & Page; Kokin & Gillette Monks; B. & F. Mayo; Jean Adair & Co.; Henri Scott (Bos. Keith); C. & M. Dunbar; 4 Ortons.

VANCOUVER: ORPHEUM—Billy Shaw's Revue; Phil Baker; Bostock's Rid. Sch.; Byrnes & Gehan; Avey & O'Neil; Sarah Pad-den Co.; Libby & Nelson.

WASHINGTON: KEITH—Rome & Cullen; Nolan & Nolan;

Wright & Dietrich; Langford & Frederick Rooney & Bent (Pitts. Davis); Rose Coghlan (Balt. Mary); George Price (N. Y. River.); Mijares; Melnotte & Leedum.

WILMINGTON: GARRICK—Wm. Cutty; Wright & Wilson; Carson & Willard; Brower 3; The Spider.

WINNIPEG: ORPHEUM—Myers & Noon; Montgomery & Allen; John B. Hymer Co.; Maurice Burkhardt; Choy Ling Her Trep; Nitta Jo; La Mont Trio.

YOUNGSTOWN: HIPPO-DROME—Ruth Royce (Dayt. Keith); J. & L. Leonard Co.; Masters & Kroft; Grenadier Girls; Novelty Clintons; Herbert Clifton; Holmes & La Vera; Finlay & Hall; Sabina & Goodwin.

New Booking Agency

A new booking agency has recently been formed with headquarters in the Woods Theater Building in Chicago. T. Dwight Pepple is business manager of the new concern, which will be known as the Unity Vaudeville Agency. Richard C. Hoffman will be booking manager. Mr. Pepple has had twenty years experience in the theatrical business, and eight years in the vaudeville branch. Mr. Hoffman was with the Western Vaudeville Managers' Association for fourteen years, in addition to booking theaters. A special department for clubs, cabarets, and singers for picture theaters will be under the management of E. H. Hibben.

Death of Richard Harlow

Richard Harlow, one time famous female impersonator, died of pneumonia last week in the Harlem Hospital.

Mr. Harlow was born in Boston in 1872. He was educated at Harvard, and not long after leaving college followed his inclination for a stage career by becoming associated with E. E. Rice. Under Mr. Rice's direction he appeared in "Evangeline," playing the part of *Katherina*. His greatest triumph came in 1893 in the musical play "1492," in which he impersonated Queen Isabella of Spain. This production ran two years at the Garden Theater and other theaters in this city.

Places New Song

W. Carthman Farrell, known as the "Dixie songwriter," composer of the *Jail House Blues*, has written a new song, *I'm Tired of Looking for Sunshine*, which he has placed with the Dennis B. Owens Music, Inc., of Kansas City. A co-author is Arthur L. Sizemore, Chicago, who collaborated on the *Jail House Blues* number.

N. V. A. Sundays Drawing

The informal Sunday night dinners at the N. V. A. are proving great drawing cards with the demand for reservations now making the affairs a success from every angle. Secretary Chesterfield has his hands full keeping the special entertainments up at high standard.

To Present Series

The LaFayette Theater 2239 Seventh Avenue, which at present has a capable colored company presenting "This and That," a musical comedy show, announces that within a few weeks a new show will succeed the present revue which is going to Baltimore for a several weeks' engagement.

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Mabel Condon, Bus. Rep.
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VAUDEVILLE SHOWS IN MANY CITIES

CALGARY, ALTA.: ORPHEUM—William Rock and Girls headlined in a first class dancing act. Millicent Mower has a beautiful voice and receives good support from Ruth Avery. Sonia Baraban and Chas. C. Grohs have a nice act in Aztec Indian Love. Nan Gray in Scottish songs was an immense favorite. Lemaire and Hayes have some clever rapid fire patter. Harry Rose, nut comedy, good of its kind. Leo Zarrell & Co. closed the bill with clever hand-balancing. Forbes.

CINCINNATI: KEITH'S—Lew Dockstader, famous old minstrel star seems never to grow old. He is the top-liner on the current Keith bill and even his stalest jokes get a laugh. That's going some in this enlightened age of Thespis. Sheila Terry, a madcap dancer, presents a musical romance in three scenes entitled "Three's a Crowd." The little production is really out of the ordinary class. Cook and Perry open the bill in a dainty diversion entitled, "The Man Ahead." Other acts are the Royal Gascoynes, in a unique offering in which a somersaulting dog is really the star performer; Masters and Craft in song and dance; Jane Courthope in a pleasing little dramatic sketch of domestic life; Martin Webb in an Italian characterization and Nathane Brothers. Goldberg.

CLEVELAND: KEITH'S—Evelyn Nesbit held the big spot light on the vaudeville bill at Keith's. Her sketch was both artistic and talented. New dances, startling original costumes and good songs made her act exceedingly well liked. The Creole Fashion Plate was another big hit. This act was a great success here two weeks ago. This week an entirely new list of songs and costumes made the act altogether different from the one presented before. Other numbers on the program that contributed to the success of the entertainment as a whole were Charles Henry's trained dogs in a pretty little canine drama; Mabel Burke, assisted by Sidney Forbes, in reminiscent and modern songs; Eddie Buzell and Peggy Parker, in "A Will and a Way"; Eddie Barto and Florence Clark in a very charming little comedy of the music store, called "Columbia and Victor"; Jimmy Fallen and Russ Brown, in their nonsense conversation act; Bert Hanlon, the nervous monologist with funny tales, and Vie Quinn, with George Kreer, Frank Farnum and the Memphis Five, in an ultra modern jazz act. Elsie Loeb.

MEMPHIS: ORPHEUM—Gertrude Hoffman heads the week's bill at the Orpheum. Other acts are: James J. Morton, Mrs. Gene Hughes, Collins and Harr, Joe Laurie, Frawley and Louise, and Ward and Dooley. Fuson.

MONTREAL: PRINCESS—Mme. Zohma in a mind reading act showed extraordinary ability and as a readliner drew crowds to the house. Rae Samuels is a clever comedienne. Cahill and Romaine do a good impersonation and yodling act. Otto and Sheridan proved popular. Kennedy and Rooney do good work. Three Kitaro Bros. and M. Mangan, vocalist, make up a good bill.

Tremayne.

MOOSE JAW: ORPHEUM—Kesterson Bros., unique entertainers; Elmore and Grey just two girls that are different; Eddie Noel, comedy entertainer; Boyer

Bros. and Girlie, variety of singing, comedy, and instrumental Feb. 5-7. Joe La Vetta, novelty music, singing, and dancing; Rotach and Miller, comedy, singing, and dancing; Chas. and Doherty Dingles, "A Bit of Blarney"; Three Eddy Sisters, "A Study in Daintiness." Good bill. Lane.

PHILADELPHIA: KEITH'S—A special extra matinee was given on the Washington's Birthday holiday. Three performances, 1:30; 4:30; and 8:15, with S. R. O. at each show. The musical revue by Edgar Allan Woolf "Rings of Smoke" played a hold over engagement. Pat Rooney, Marion Bent and the supporting company, including Mlle. Marguerite, Frank Gill, Lucille Love, Lillian Fermyole, Maude Drury and Vincent Lopez and his kings of harmony, again made the big impression and won much approbation. George MacFarlane, last seen here in the tuneful "Miss Springtime," displayed his fine baritone voice to advantage. This type of act seems to please, particularly if the artist is not above mixing in a few of the popular style ballads with the better class music. Kate Elinore and Sam Williams amused with their antics in "A Reel of Real Fun," written by James Madison. Edythe and Eddie Adair, in the "Bootshop," and Margaret Ford in "Songs of Today" pleased. Fred Berens, a musical comedian, Martyn and Florence, and the Famous Gaudsmiths completed the big bill. Conn.

PITTSBURGH: DAVIS—Belle Baker, always popular here, was the attraction at the head of the bill at the Davis. She sang in her usual breezy manner and won the hearts of all. Victor Moore aided by Grace Carr & Co., was a good joy-maker in "Change Your Act." Creole Fashion Plate interested, as also Wm. Brack & Seven. The Follis Sisters gave snappy numbers; Dugan & Raymond had a fine aviation comedy, "An Ace in the Hole." Olsen & Johnson, and Texas and Walker, were also much appreciated. Latus.

SAN FRANCISCO: ORPHEUM—Grette Ardine is a big feature this week in her dances. Her partner is Wallace Bradley. Thomas Duray returned in a sketch entitled "For Pity's Sake." Elsa Ruegger, a prime favorite in San Francisco is back again charming us with her 'cello selections. Her husband, Edmund Lichtenstein, leads the orchestra. Kenney & Hollis amuse with a "nut" comedy. Other good numbers are Duffey & Caldwell, Ryan & Orlob, Madame Lucille with her trained parrot and the musical comedy, "The Little Cottage." Barnett.

TORONTO: SHEA'S—Homer Dickenson and Grace Deagon once more amuse everyone very much, and Walter Kelly with his same Virginia Judge is also a hit. Dugan & Raymond fall down with their aeroplane comedy, but Laurel Lee a newcomer with her dainty manner and chic ways charms all. Pilcer & Douglas dance well and Mr. Douglas' song "Oh by Gosh by Golly" is well done. HIPPODROME—Two excellent numbers are on this week's bill that are worth the visit alone. Mammy's Birthday, with excellent dancers, especially a young boy and "Welsh Pet Boy" who not only whistles very finely, but sings excellently with a big rich baritone voice. His partner also has a beautiful contralto voice; they use "Bells of St. Marys" and Golden Gate. Dantree.

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